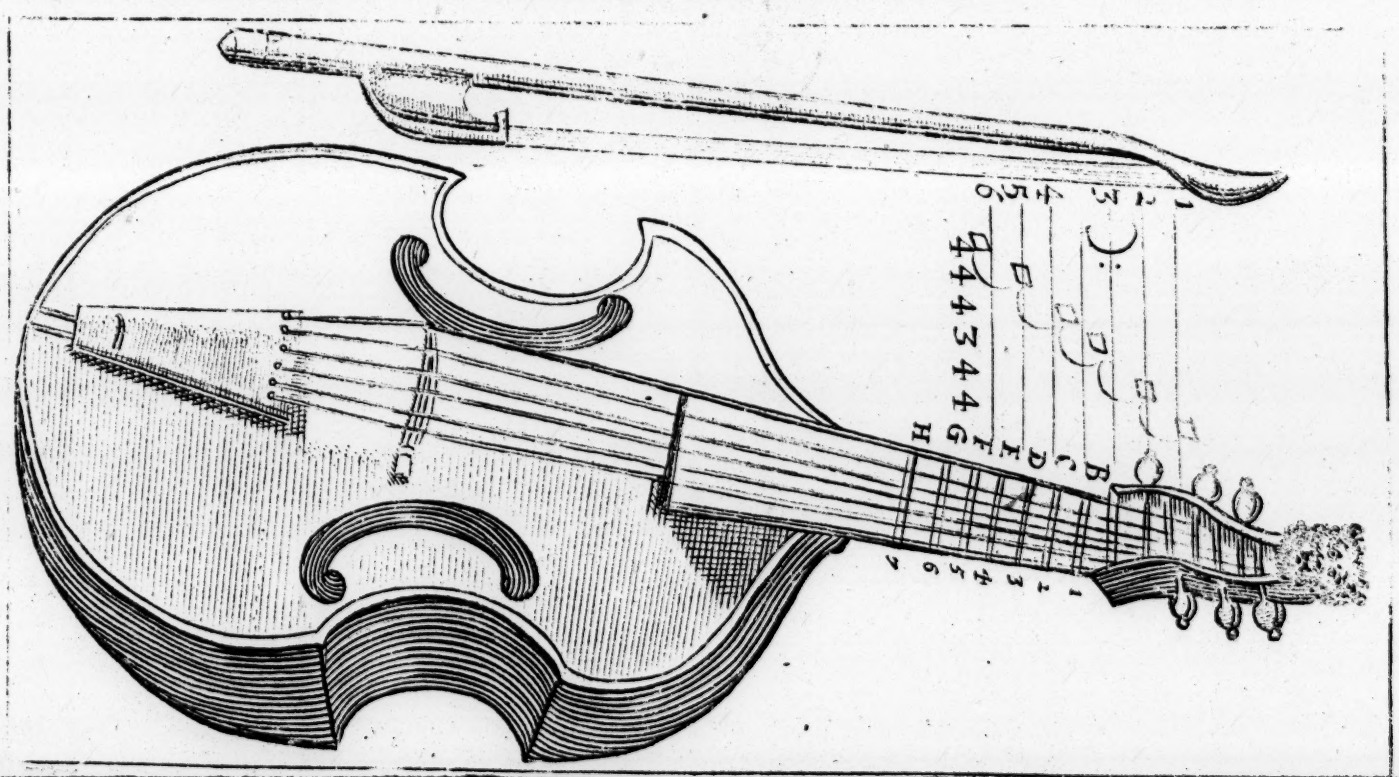
Musick's Recreation
ON
The VIOL, Lyra-way:

Being a choice Collection of *LESSONS Lyra-way*. To which is added a *PREFACE*, Containing some Brief *Rules* and *Instructions* for young Practitioners.

The Second Edition, Enlarged with Additional New LESSONS.



London, Printed by *A.G.* and *J.P.* for *J.Playford*, and are to be Sold at his Shop near the *Temple* Church. 1682.

To all Lovers of MUSICK.

A PREFACE by way of Introduction.

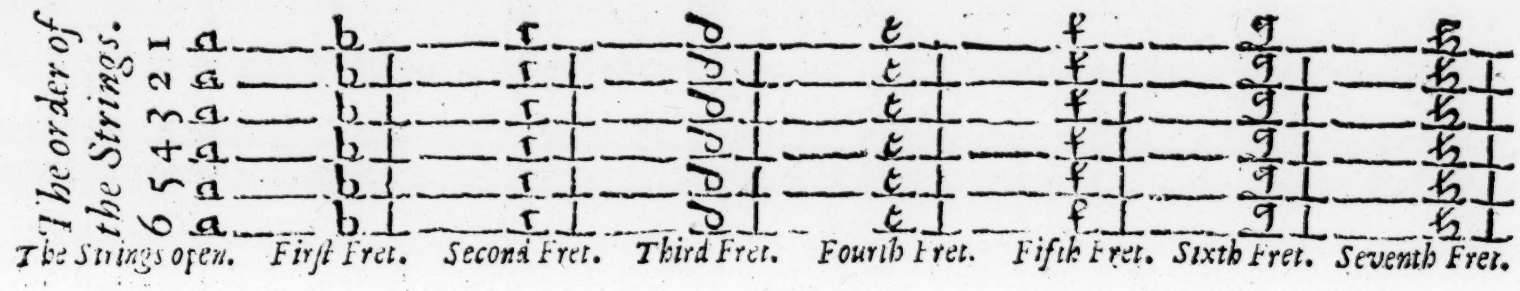
THE *Lero* or *Lyra-Viol*, is so called from the Latin word *Lyra*, which signifies a *Harp*, alluding to the various Tuning, under the name of *Harp-way*, *Sharp* and *Flat*. This way of playing on the *Viol*, is but a late Invention, in imitation of the Old *English Lute* or *Bandora*, whose Lessons were prickt down in like manner by certain Letters of the Alphabet, upon six Lines or Rules; which six Lines did allude to the six course of Strings upon those Instruments, as they do now unto the six single Strings upon the *Viol*. The first Authors I have met with of Setting Lessons this way to the *Viol*, was Mr. *Daniel Farunt*, Mr. *Alphonso Ferabosco*, and Mr. *John Coperario*, who Composed Lessons not only to play alone, but for two or three *Lyra-Viols* in Consort; and since it hath been much approved by the excellent Inventions and Skill of famous Masters, *viz.* Mr. *John Esto*, Mr. *William Lawes*, Dr. *Coleman*, Mr. *Jenkins*, Mr. *Ives*, Mr. *Hudson*, Mr. *Withie*, Mr. *Taylor*, Mr. *Gregory*, Mr. *Mosse*, Mr. *Wilson*, and others.

And being now again to Re-print this Book of Lessons for the *Lyra-Viol*, I thought good to make an addition of some new Lessons, more easie and delightful for young Practitioners than was in the former Edition, being most of them late new Tunes, that those who can Tune them with their own Voice, will be apt to guide their fingers in the right stops: For, my design is principally for Beginners, yet in this Book are many excellent and choice Lessons for good Proficients on this Instrument. And that there may be nothing wanting for the encouragement of such as desire to Learn who live in remote Parts, far from any profest Teacher, I have added these following necessary Rules and Directions.

Instructions for the LYRA-VIOL.

First, The *Lyra-Viol* is strung with six Strings (a figure of which is set in the Title Page) on the neck of which is seven Frets or Stops, to which Frets is assigned seven Letters of the Alphabet, *viz.* b c d e f g h The first Letter a is the String open. And as there is six Strings on the *Viol*, so the Lessons which are set down for the *Lyra-Viol*, are Prickt or Printed on six Rules or Lines; which Letters being placed on those six Lines, do allude to all the six Strings of the *Viol* alike.

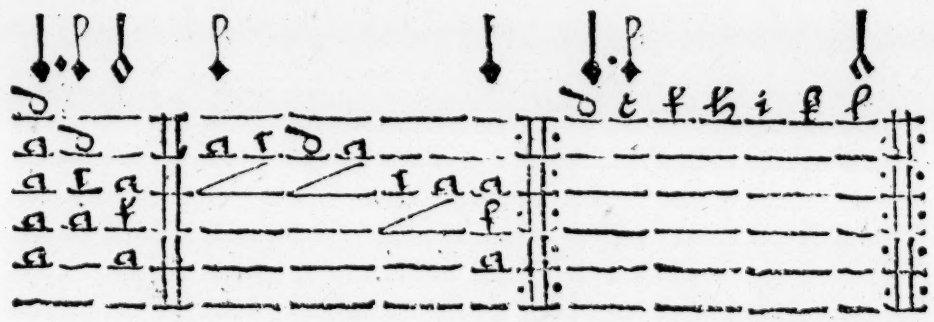
Example.



In this Example you see the places of the Letter, as they are assigned to the Stops or Frets on the neck of the *Viol*, and though here they be all of one sort together, in the Lessons you will meet with them mixt with other Letters one under another according to Art, which are called full, which is the striking two, three, or four strings together with one stroke of the Bow, according to the number of Letters so placed.

Also in the Lessons following you will meet with many more Letters than are assigned to the seven Frets or Stops, as i k l m *&c.* above the Frets, and are to be stopt according to exact distances by the judicious Ear of the Performer.

Example.

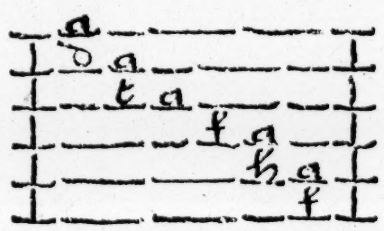


Sometimes

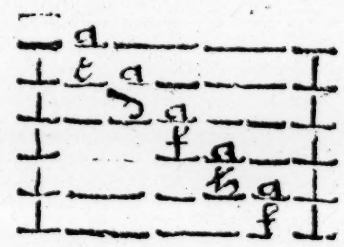
Sometimes where single Letters follow one another, two or more of them are struck with one drawing the Bow, which when they are to be so, they have such a dash under them as you see in the former Example. Sometimes you will meet with a Letter which hath this mark under it which is called a *Thump*, or the striking the string open with the finger of your left hand.

Secondly, For the Tuning the *Lyra-Viol*: There are many several varieties of Tunings, according to the Inventions of several Artists or Composers of the Lessons: As first, *Harp-way sharp*, and *Harp-way flat*; next *High Harp-way sharp*, and *High Harp-way flat*; several other Tunings there are, but the first two being most usual, the Collections of Lessons in this Book are only to those two several Tunings, the manner of which are in their proper places set before those Lessons which they appertain to: The Lessons which begin the Book are *Harp-way sharp*, whose manner of Tuning by the *Unison* is thus set down..

Example of the Tuning Harp-way Sharp.



Example of the Tuning Harp-way Flat.



An *Unison*, is the making of two strings to agree in one souud, the one open, the other stopt: To begin to Tune it, raise or screw up the *Treble*, or first string, as high as it will conveniently bear without breaking, then Tune the other to it in this manner.

First stop on your second string, and screw it up, till it agree so stopt in sound with the first string open: that done, stop the third in , and make it agree in like manner in sound with the second open; then stop on the fourth string, and make it agree with the third open; then stop the fifth in , and make it agree to the fourth open; then stop the sixth in , and make it agree in sound with the fifth open. This exactly done, your *Viol* is Tun'd.

Thirdly,

Thirdly, For the understanding the Notes or Time, which is placed over the several Letters, in the Lessons, which Notes are set for the drawing the sound slow or quick, this ought to be understood. I shall therefore give you the plainest Directions I may; first, their Names, and then their Proportions, and in it burthen your memory with no more then shall be useful in Lessons to the *Lyra-Viol*, which are only five in number.

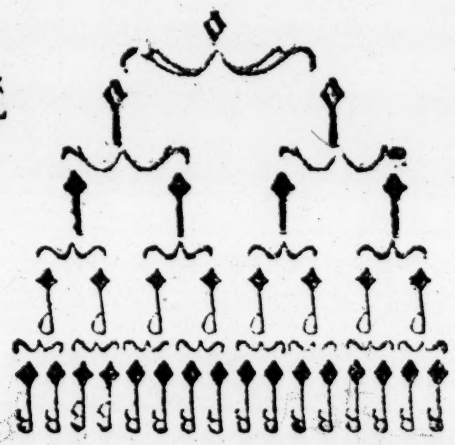
The Names of the Notes. { *Semibreve. Minim. Crochet. Quaver. Semiquaver.*

In Musick there are four Moods or proportions of Time; but two are only used in Lessons *Lyra-way*, which are the Common or *Semibreve* Time, and *Tripla* Time: To know them severally you have this Character ₵ or Mood placed at the beginning of the Lesson when it is *Semibreve* Time; and this 3 when it is *Tripla* Time.

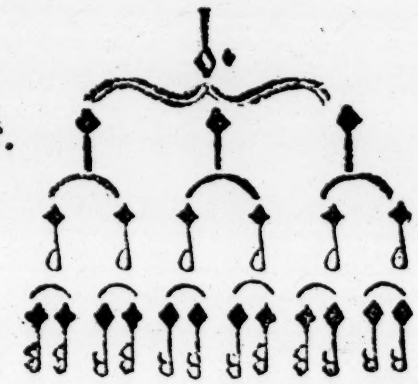
The proportion and measure of each I shall give you severally; firrst, to the *Common* or *Semibreve* Time, a *Semibreve* is the longest or Master Note, and is as long again as a *Minim*, for two *Minims* make one *Semibreve*, four *Crochets* make one *Semibreve*, eight *Quavers* is one *Semibreve*, sixteen *Semiquavers* to the *Semibreve*. This Measure of Time is usual to *Pavans*, *Almanes*, and *Ayres*; as the following Example.

The *Tripla* Time which is usual to *Corants*, *Sarabands*, and *Jiggs*, is a more light and quicker Measure of Time, and his Time Note is measured by a *Minim* with a *Prick*, which amounts to three *Crochets*, or six *Quavers*, or twelve *Semiquavers*. See here an *Example*.

Common Time ₵



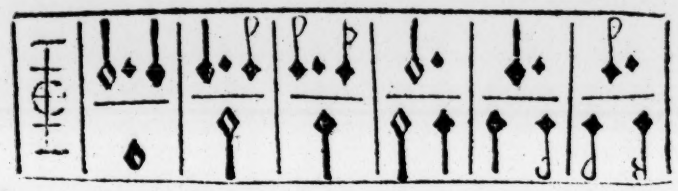
Tripla Time. 3



These

These several Notes have all usually an addition of a *Prick* of Augmentation joyned to them, which makes the Note to which it is added half as much more as it was before.

Example.



Fourthly, Some General Rules are to be observed: 1. That in every Bar you have the proportion or quantity of one *Semibreve*, if it be *Common Time*; if *Tripla Time* then the value or proportion of one *Minim* with a *Prick*.

2. Observe, That if you have a *Crochet* or *Quaver*, or any other Note, over a Letter, and there follow three or four Letters which have no Notes over them, then those Letters so following are to be played to the same measure, till the next Note alters it.

3. Observe, That whereas there are several Marks or Characters in *Musick* for the Rests or Pauses, in this way of setting down Lessons by Tablature, every Pause or Rest is set down by the Note it self, be it *Minim*, *Crochet*, &c.

Lastly, Observe, That if at the beginning of a Lesson there be an odd Note, then you strike it with drawing the Bow backward; but if there be no odd Note at beginning, then with putting the Bow forward.

Thus having briefly given these few necessary Rules and Directions, which if diligently practiced will be useful to you, in your Study in this Musick; which that it may, is the sole desire and endeavour of

Your Well-wisher, and Honourer

of all true Lovers of MUSICK,

J. P.

MUSICK Books Printed for John Playford, *at his Shop near the* Temple-Church.

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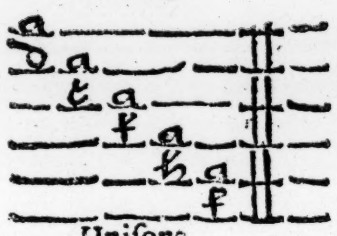
A Sheet of plain Rules and Directions for Composing Musick in parts, by Mr. *John Birchenshaw*; the price 6 *d.*

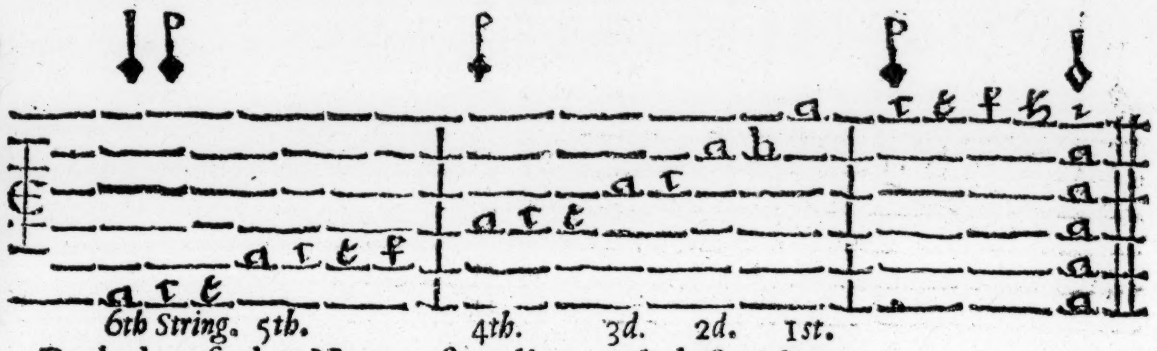
Also all sorts of Rul'd-Paper, and Rul'd-Books for Musick of several sizes, are to be Sold at the same Shop.

Short and easie Lessons *or* Tunes *for the* LYRA VIOL.

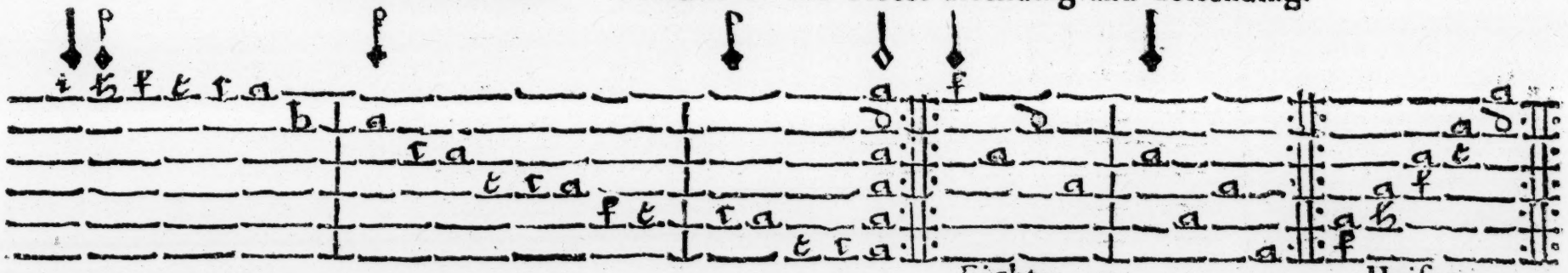
Harp-way Sharp Tuning.



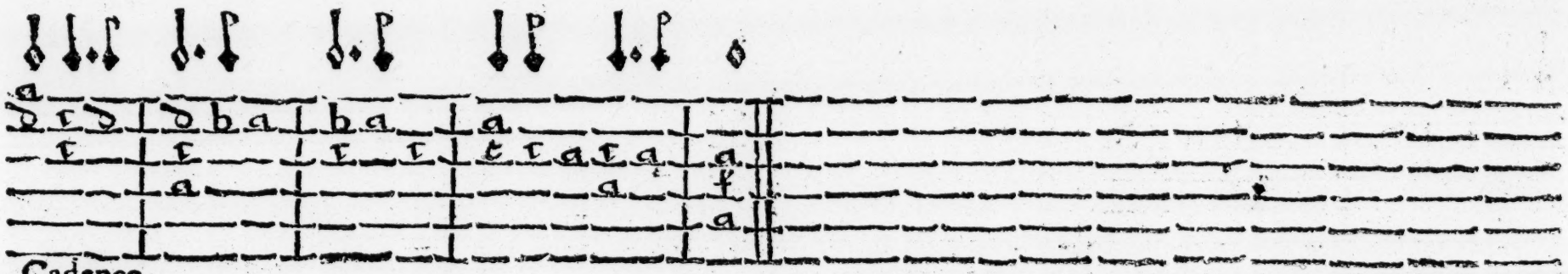
Unisons.



Prelude of the Notes ascending and descending.

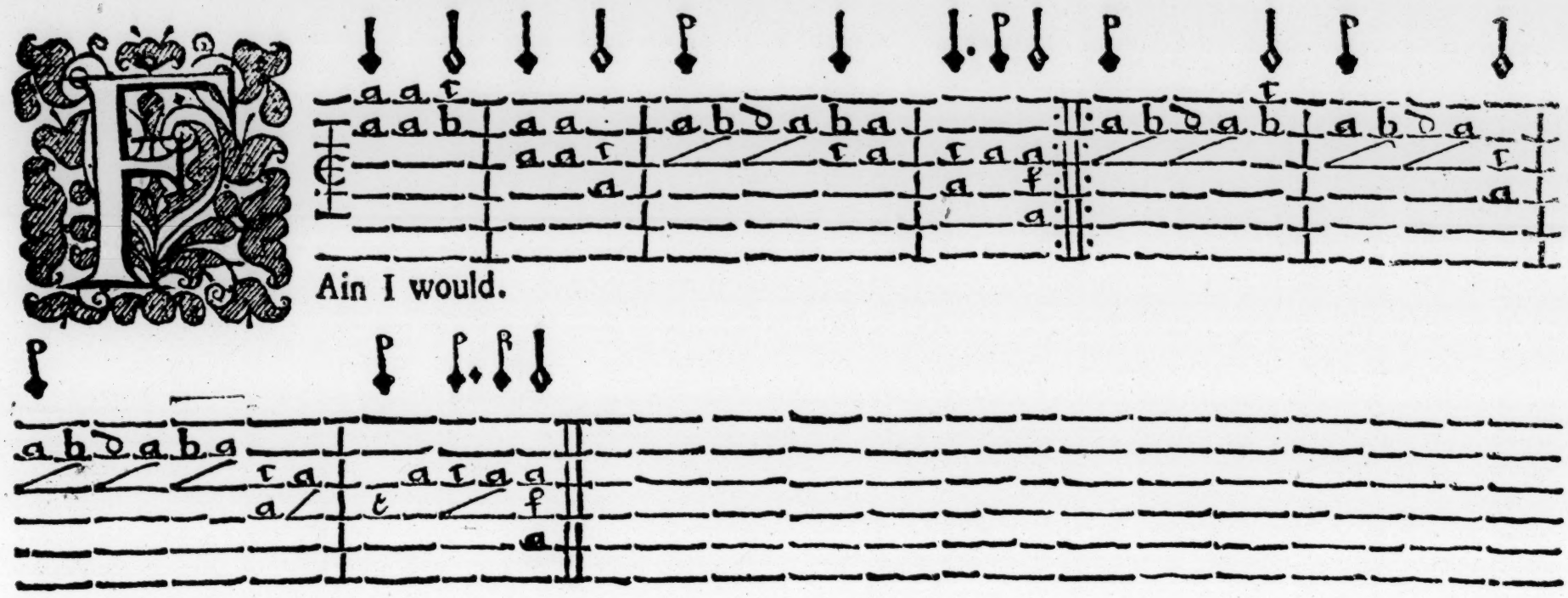


Eights. Unisons.



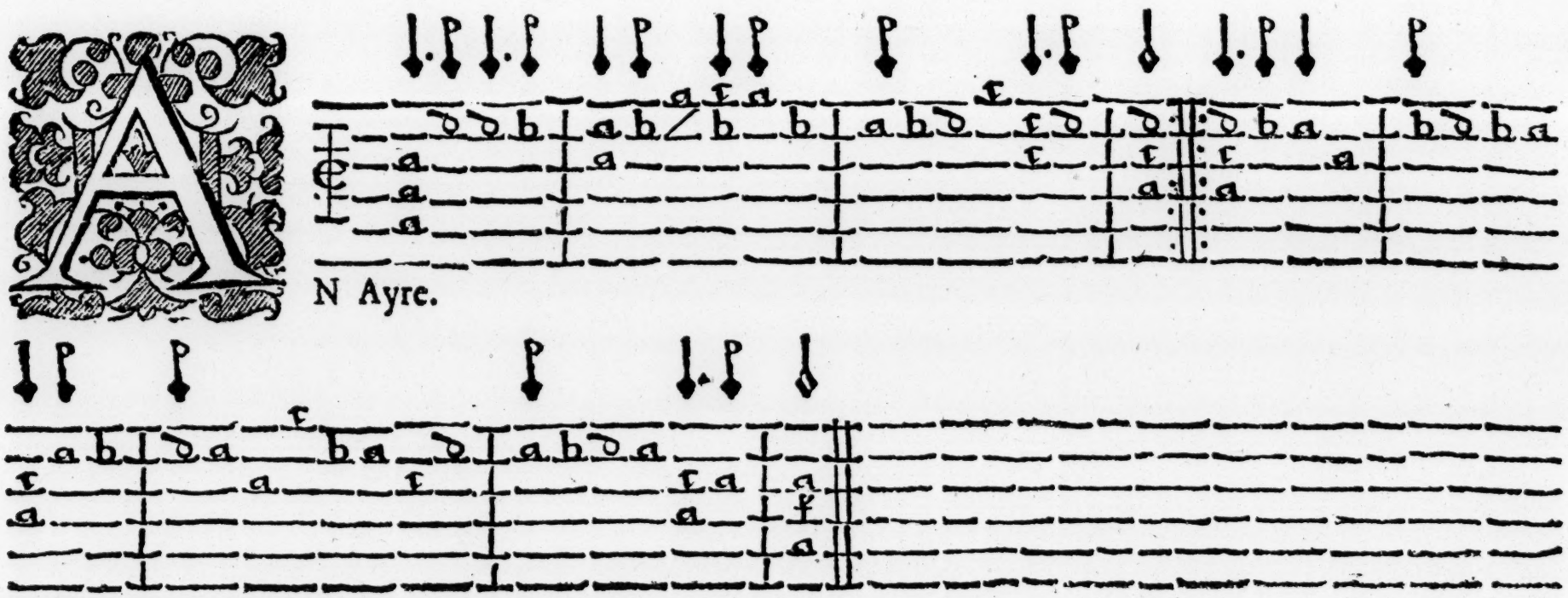
Cadence.

2



Ain I would.

3

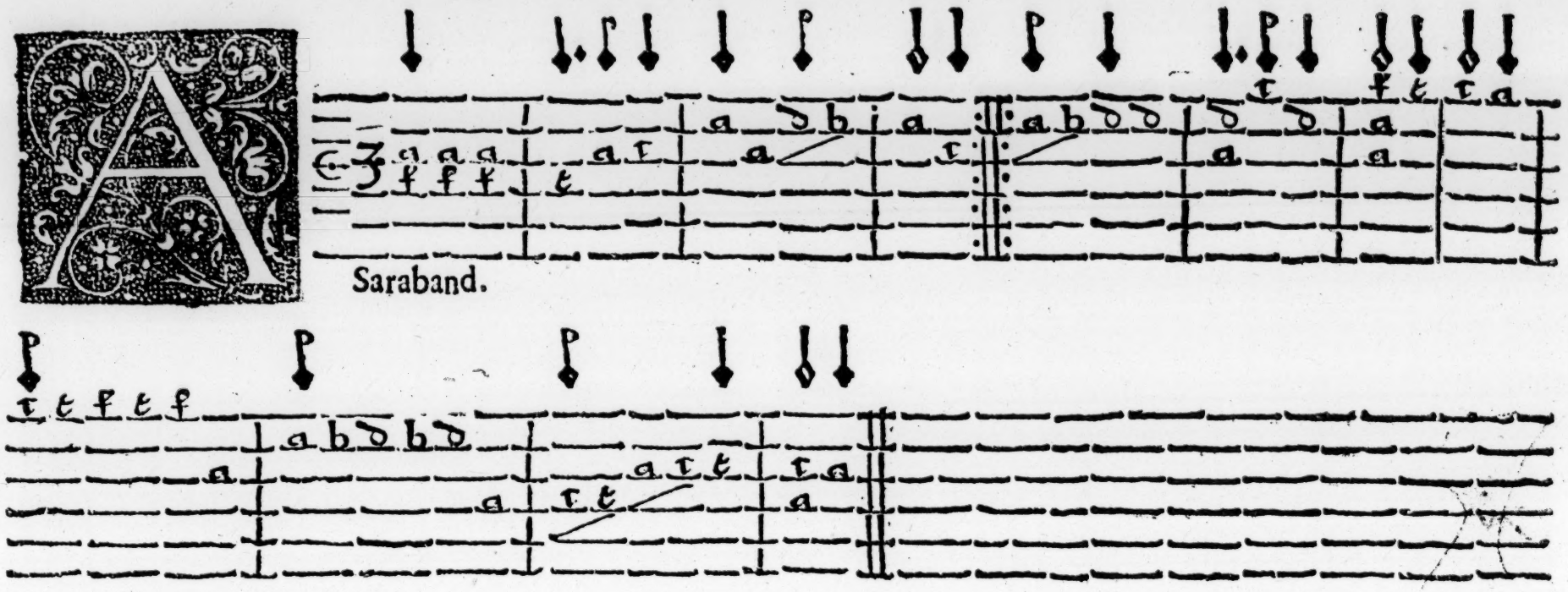


N Ayre.

5 See Chappell's "Music of the olden time" p. 430

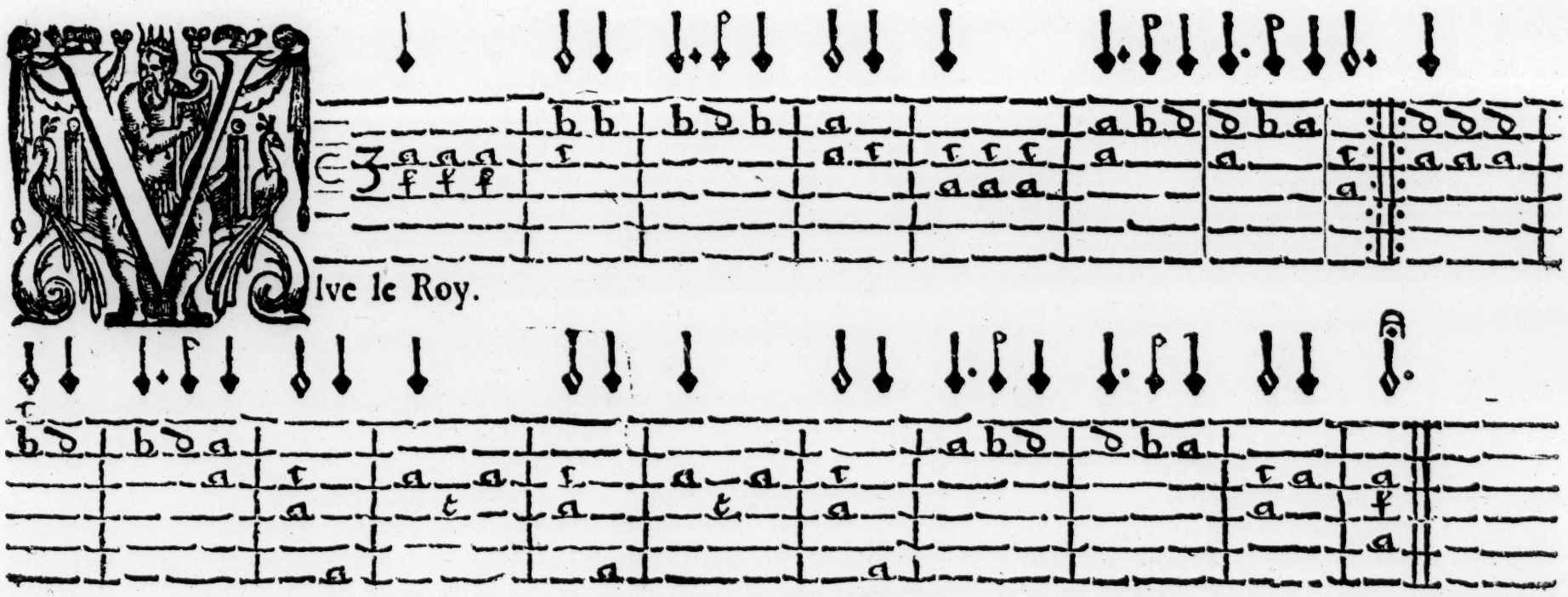
"Fain I would" is a Square Dance for eight
2 and Men and Women stand as in a Quadri
except that the man is on the right
hand of his partner. See Chappel's Music
of the olden time. p. 620.

4



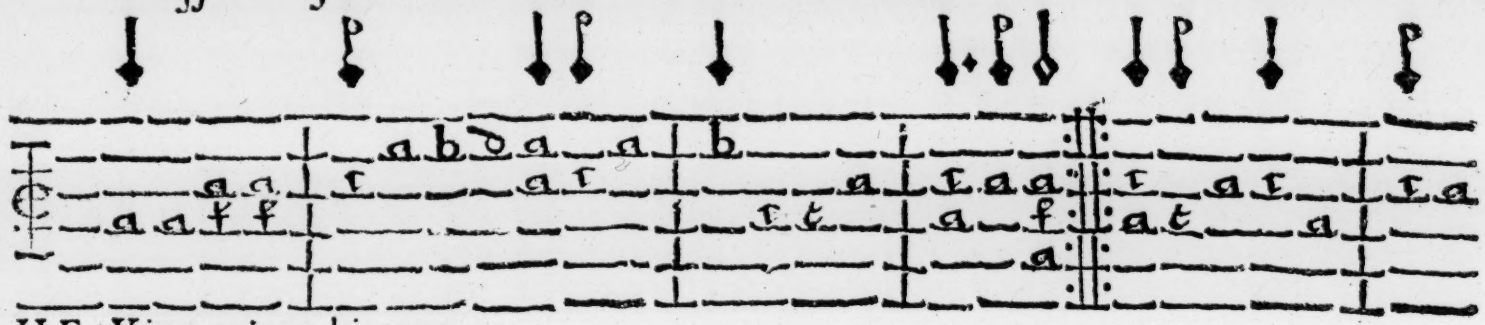
Saraband.

5

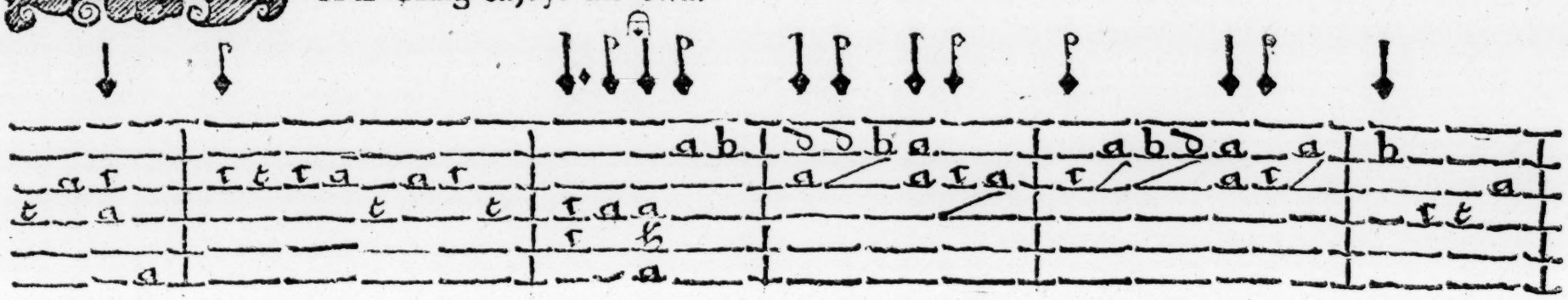


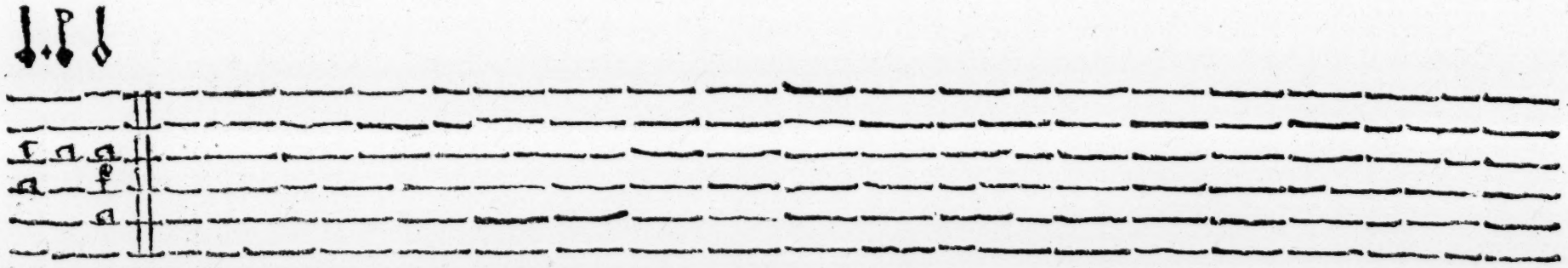
lve le Roy.

6



HE King enjoys his own.





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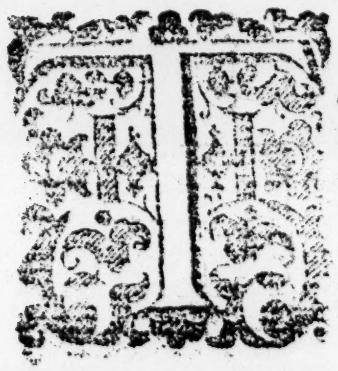
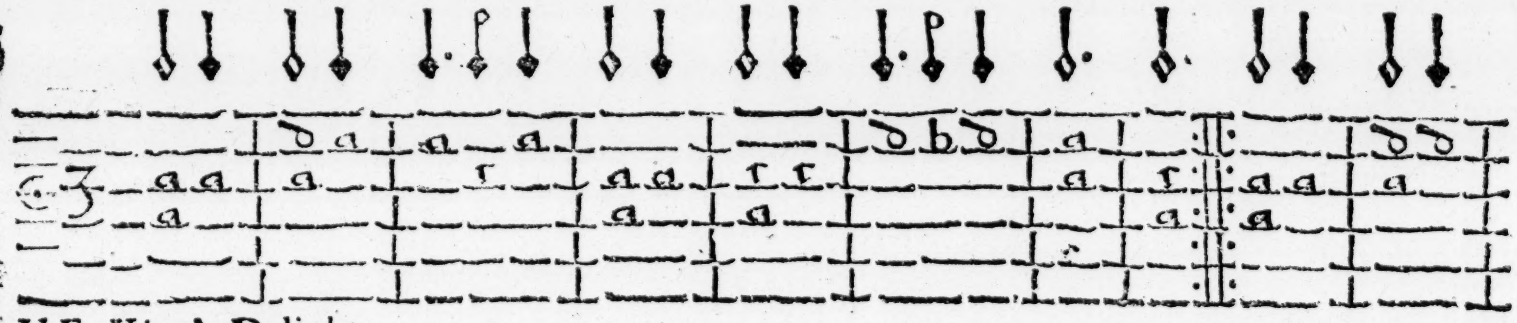




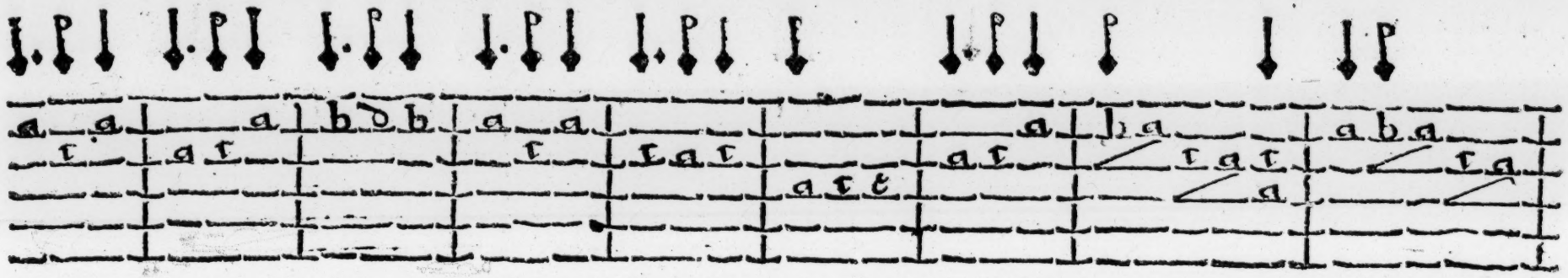
HE King's Delight.

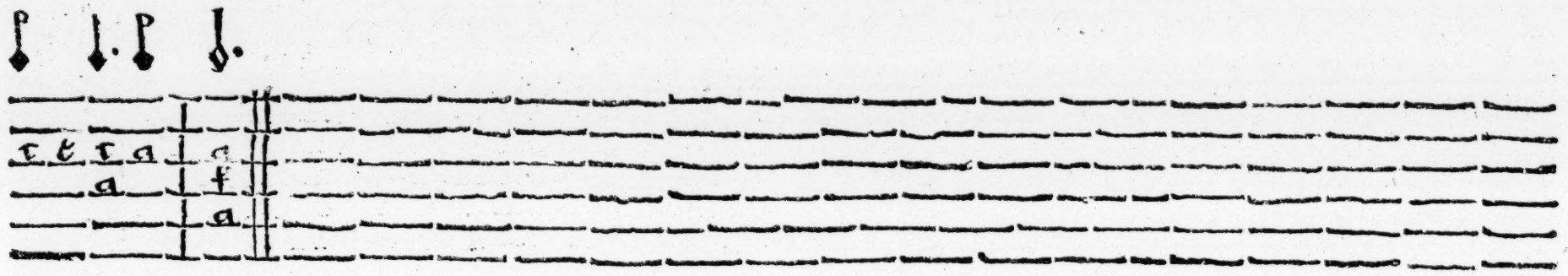
S. Prince Rupert was a Nephew of Charles I.
and commanded the Royalists at the
battle of Edgehill 1642. died in 1682.
This music differs from that printed by
M. Chappell, which is in common time)

6. See W. Chappell's Music of the Olden time p. 437.

See the music in modern notation in J. S. Smith's "Musica Antiqua" page 177.

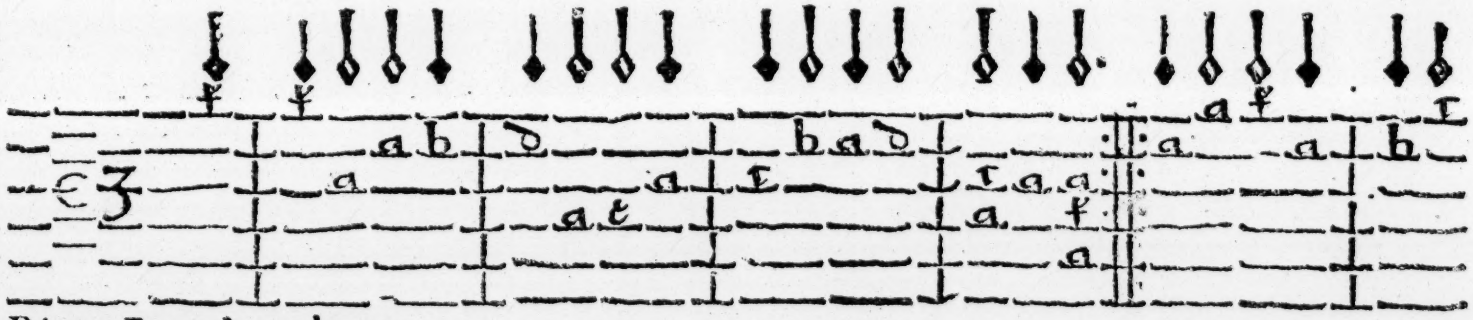
7 "The King's delight" is alluded to in the play of "The Fool turned Critic" as being "incomparable to some of the tunes we have now".

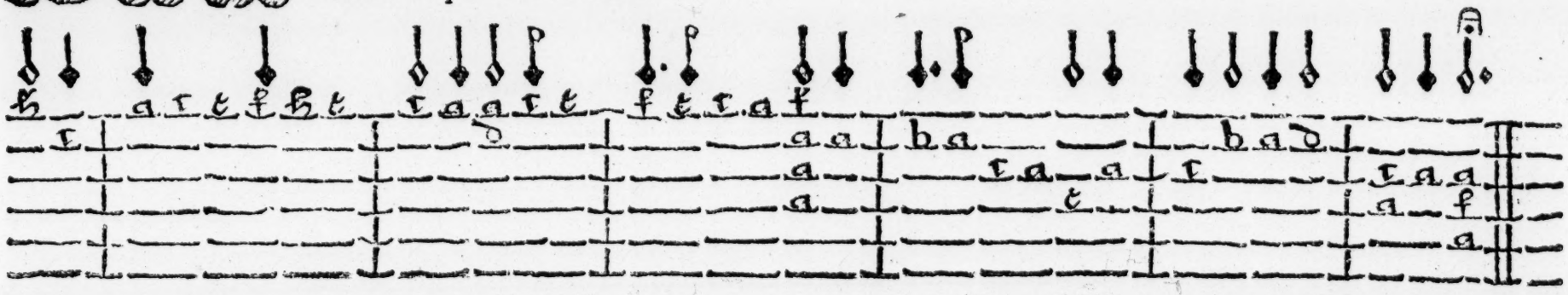


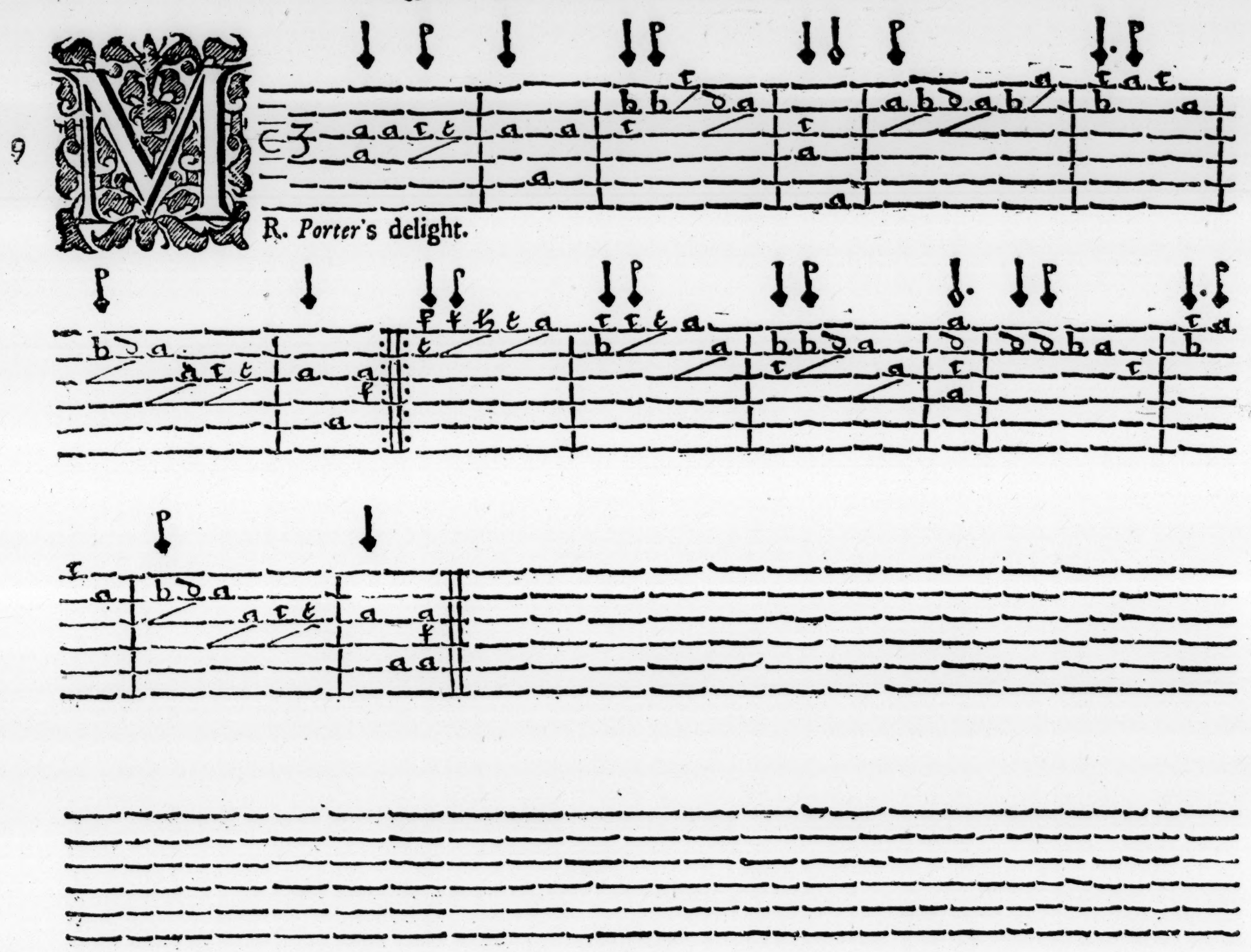


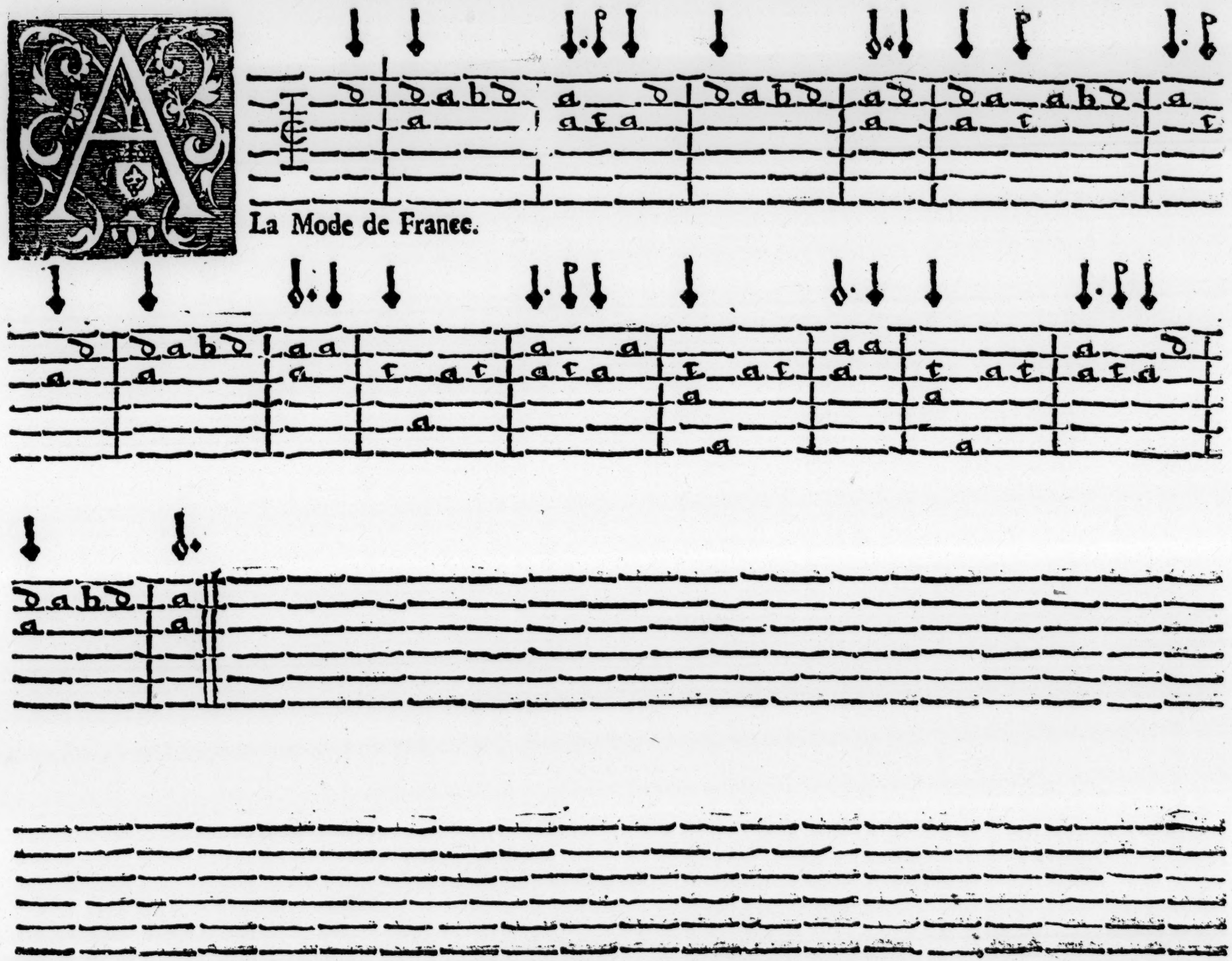
8

Rince *Rupert*'s welcome.






9
MR. Porter's delight.



La Mode de France.

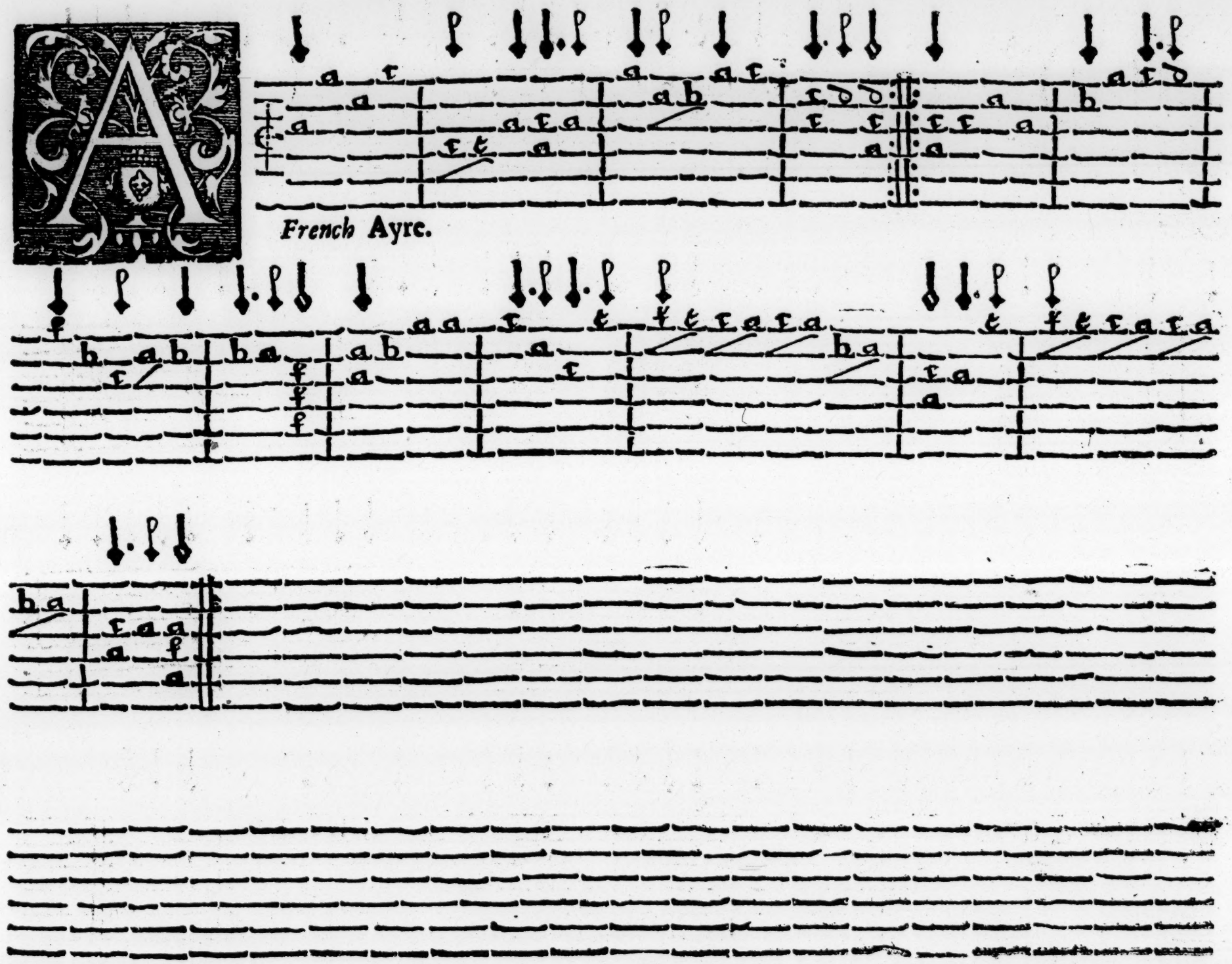
11

Come kiſs me my ſweet *Kate*.

12

Araband.

11. In Playford's 4th Book of Choice Ayres & Songs 1682. in the Index to which the music is said to be by Mr. Peaseable.



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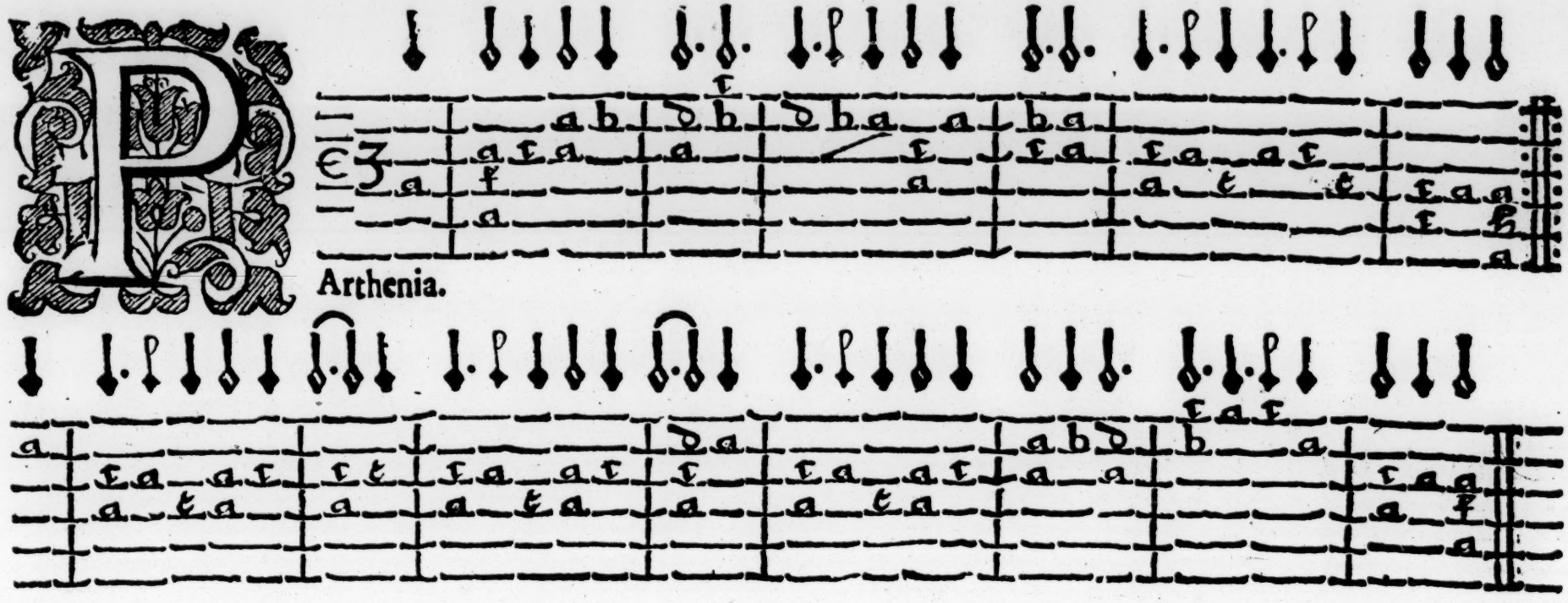
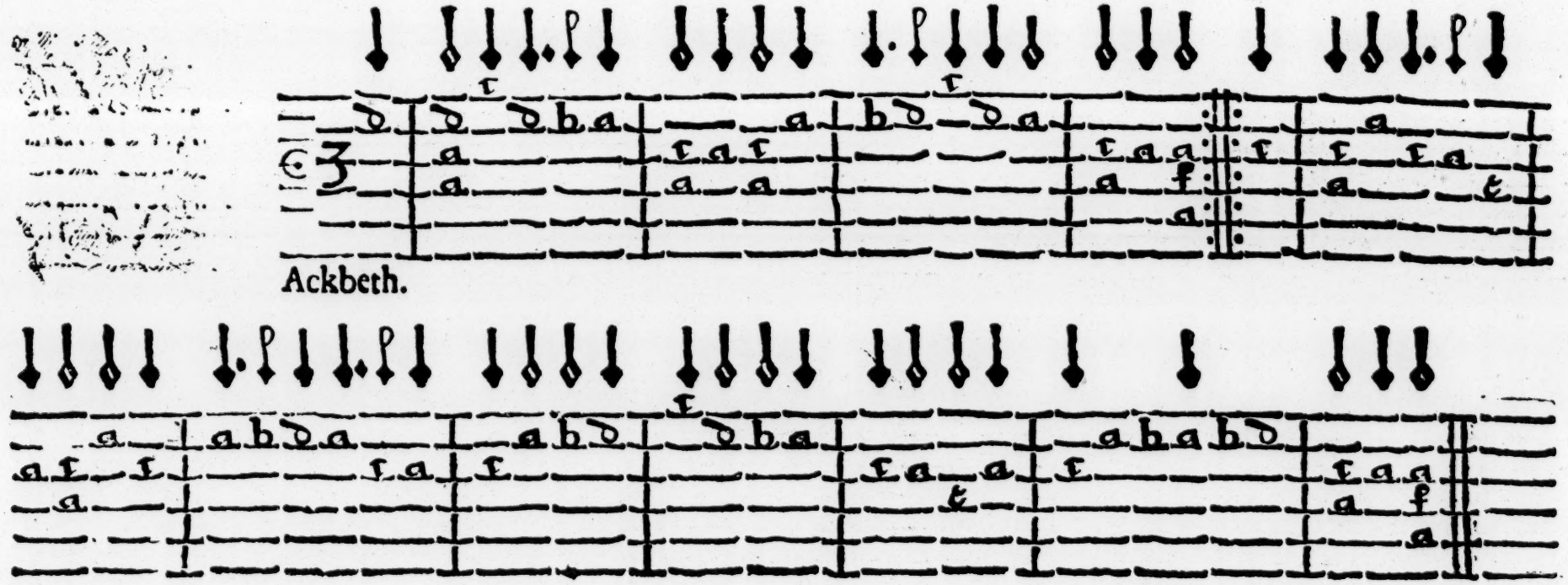
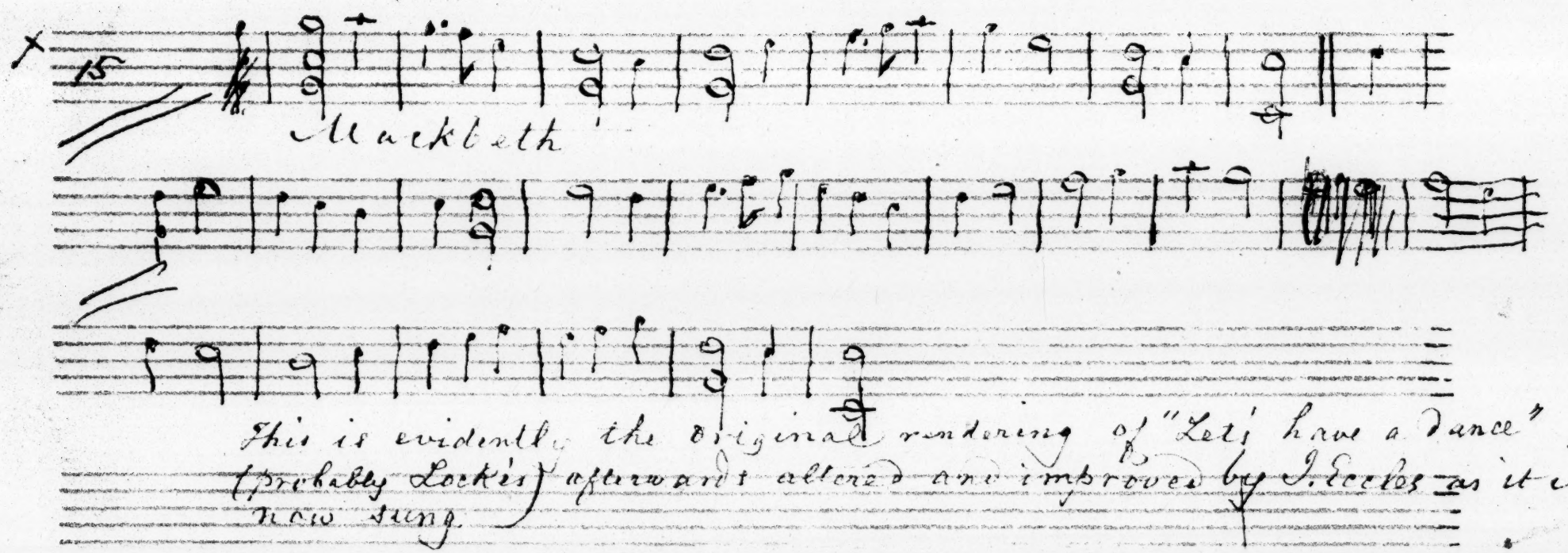


Arthenia.

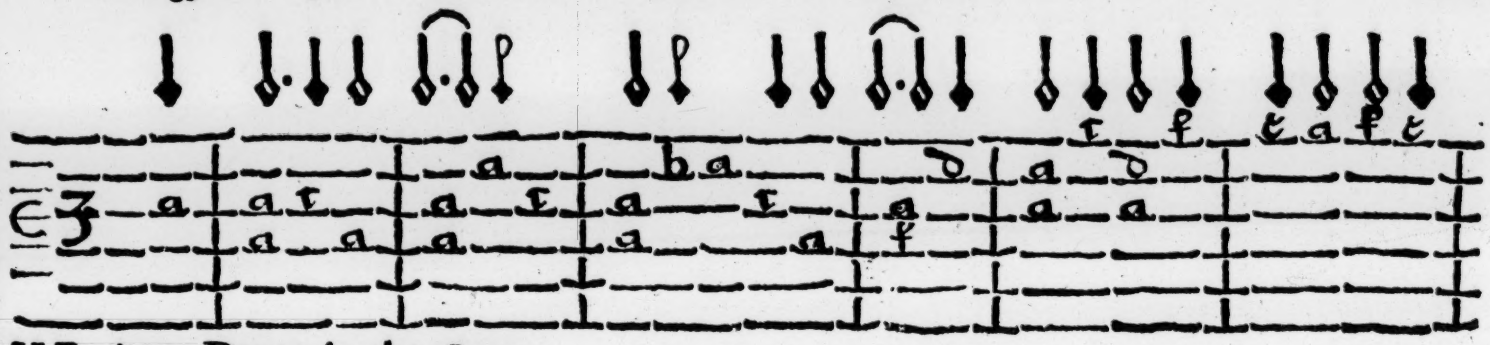
15



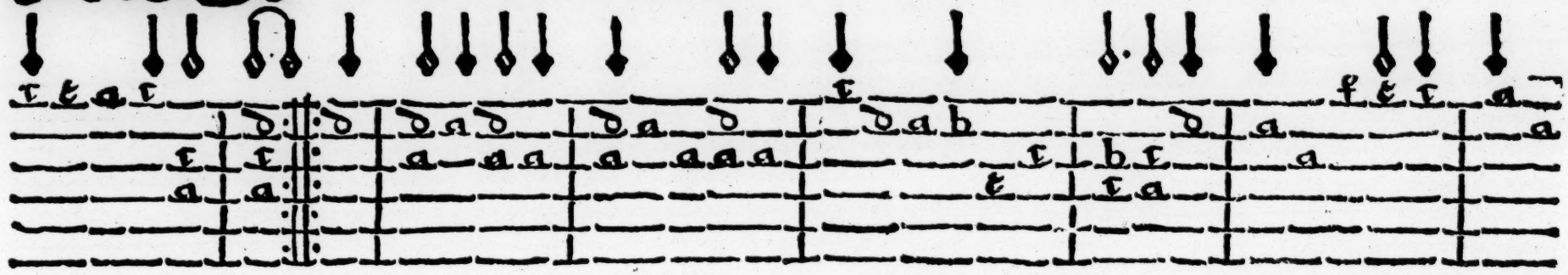
Ackbeth.


15
Macbeth
This is evidently the original rendering of "Let's have a dance"
(probably Locke's) afterwards altered and improved by Jeeles as it is
now sung.

16



HE Apes Dance in the *Opera*.

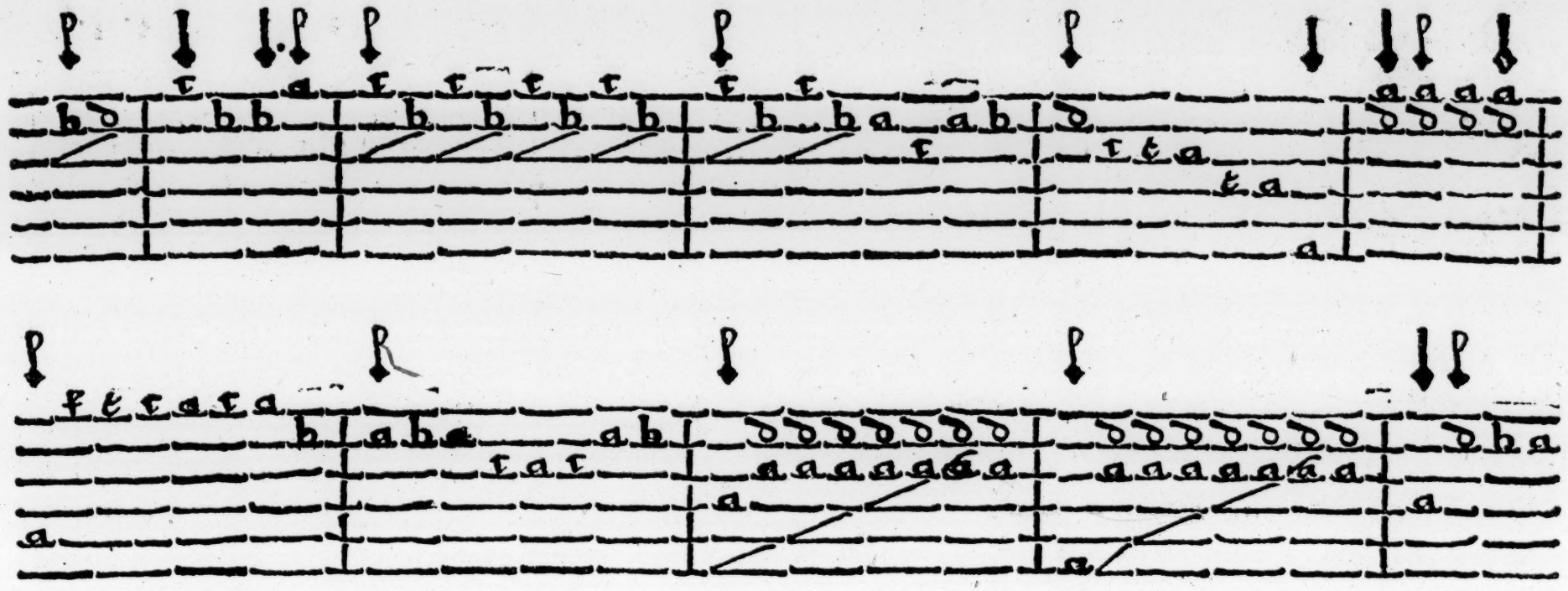


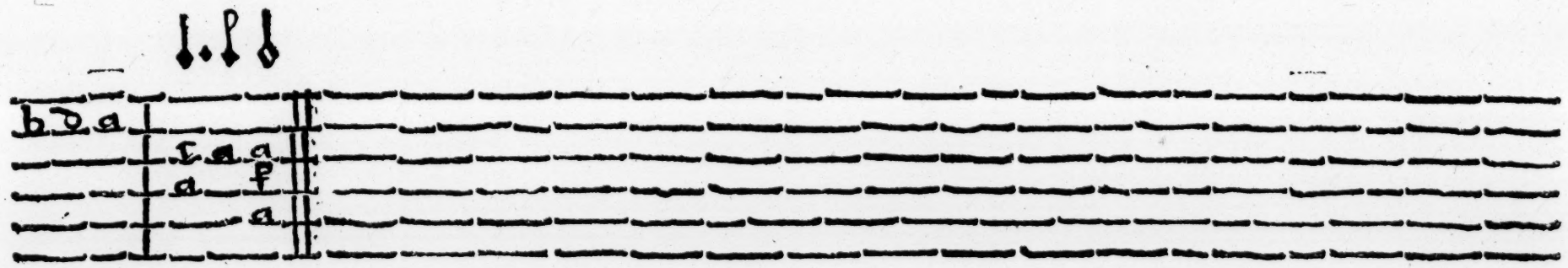
17

Ontross March.

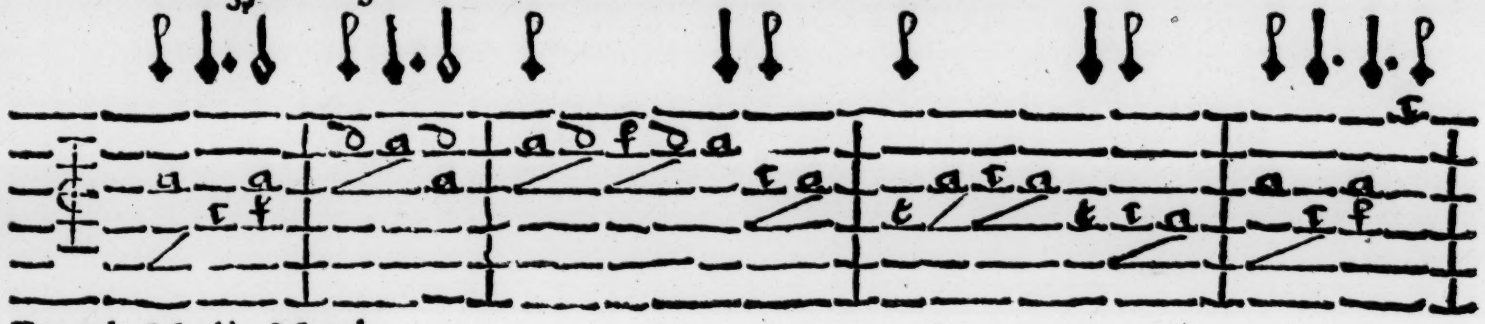
18

HE Nightingale.

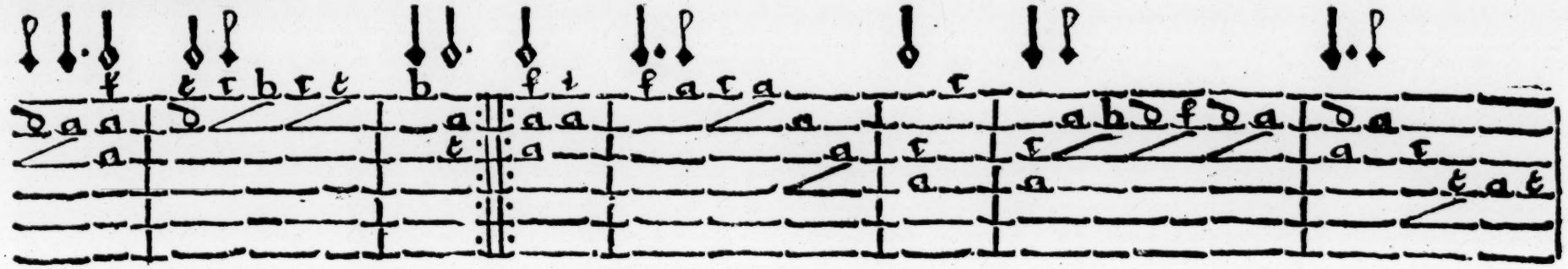


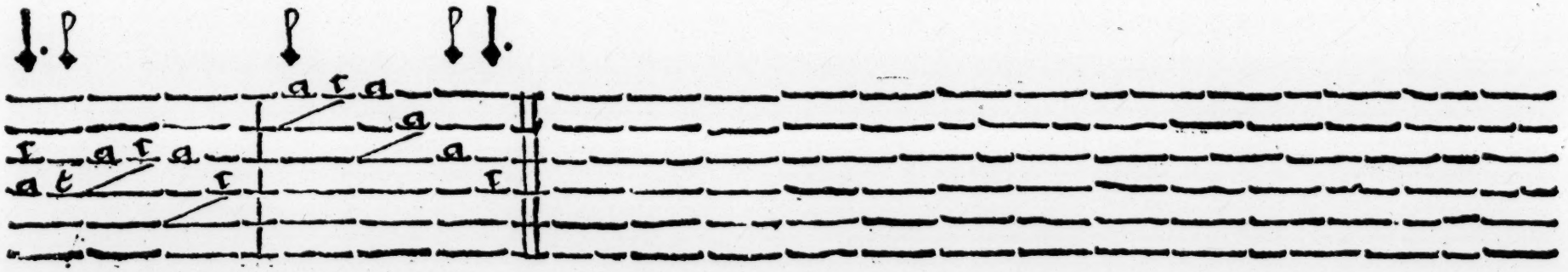


19

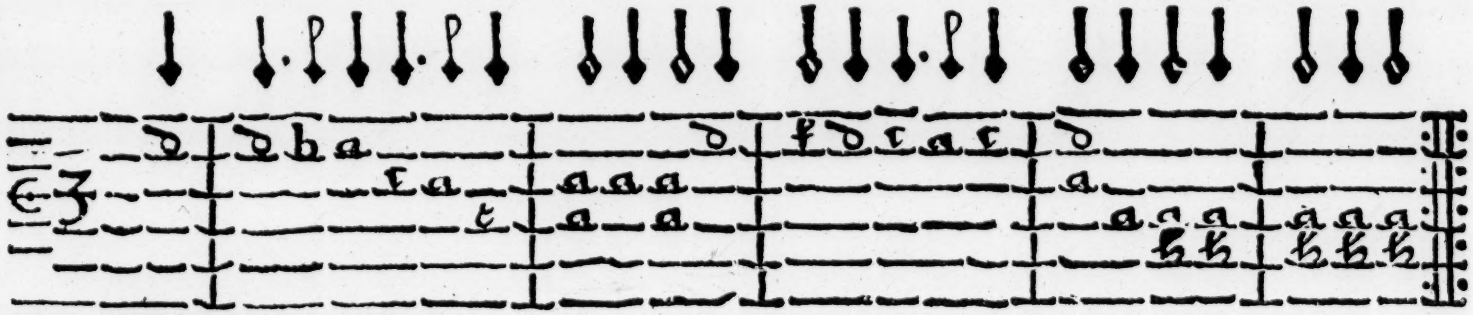


Eneral *Monk*'s March.





20



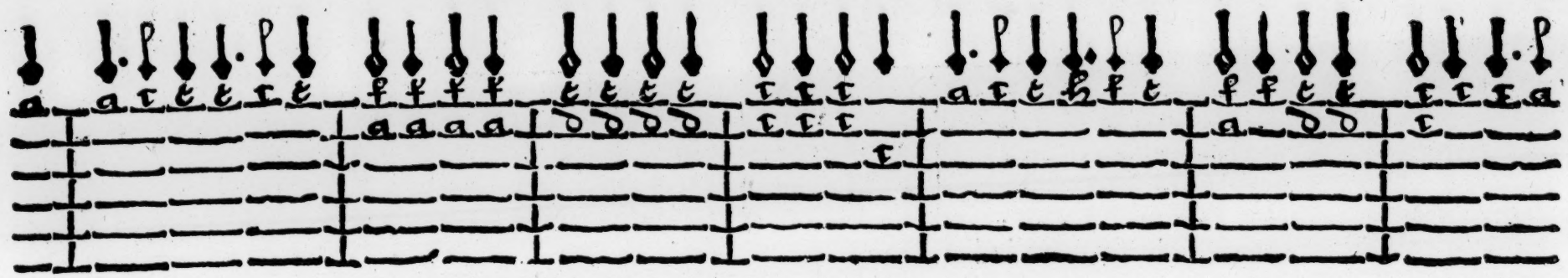
HE Hobby-Horse Dance.

21. This old dance tune is mentioned by Pepys 31st Dec 1662 as being called for by the King, at a court ball.

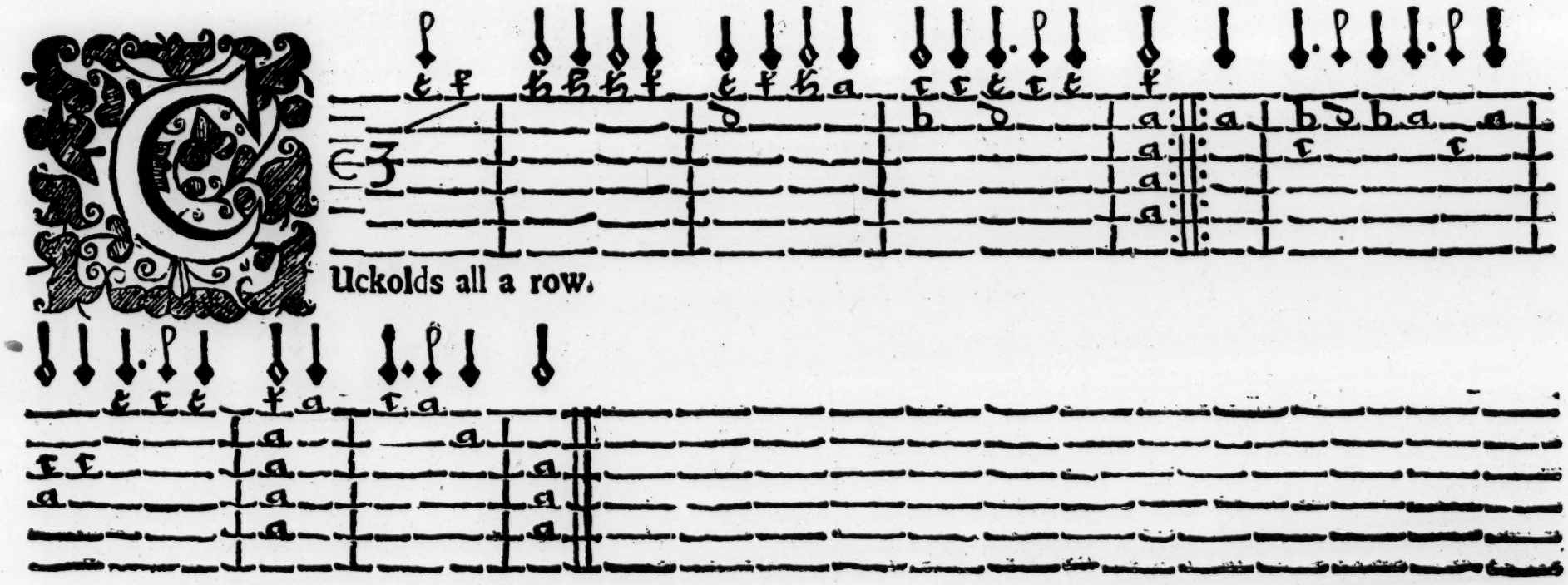
see Chappell's music of the olden time

19 "General Monk's right March" p. 784
that was sounded before him
from Scotland to London!!

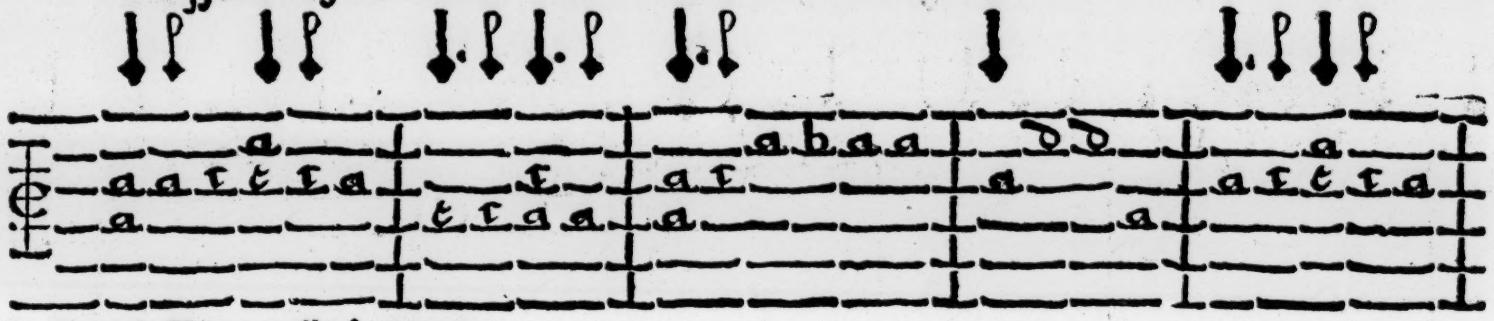
20. For a description of this country dance
see Chappell's Music of the olden time. p. 601



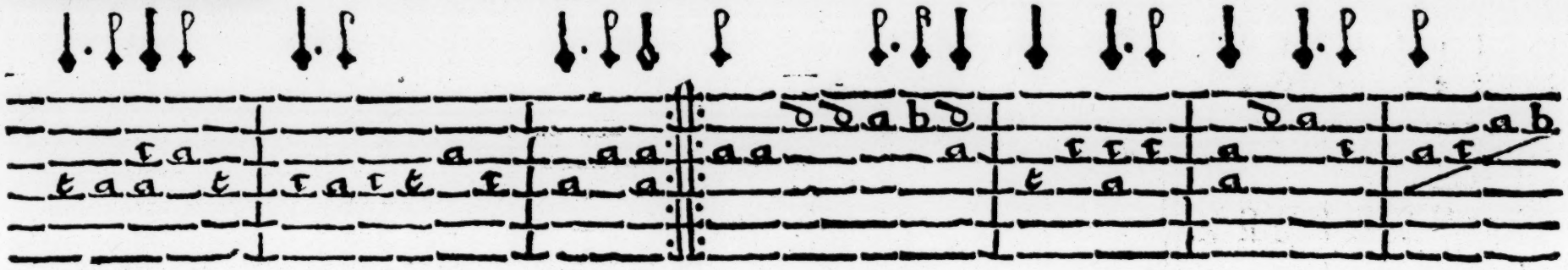
21

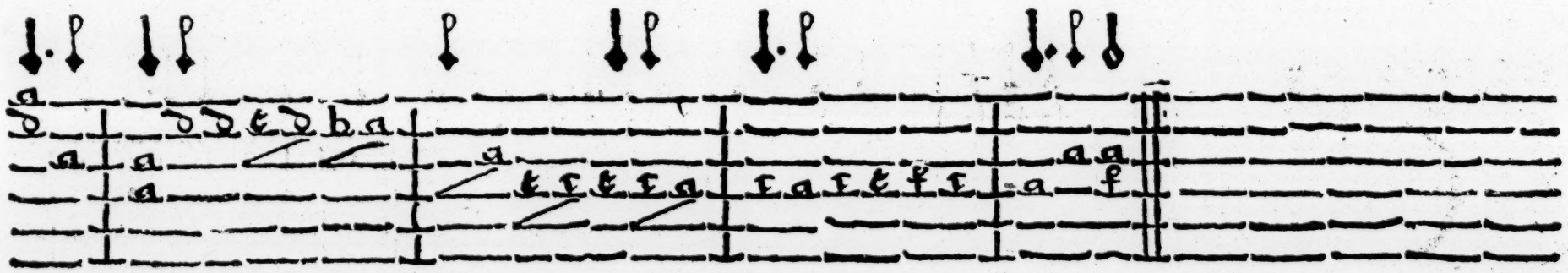


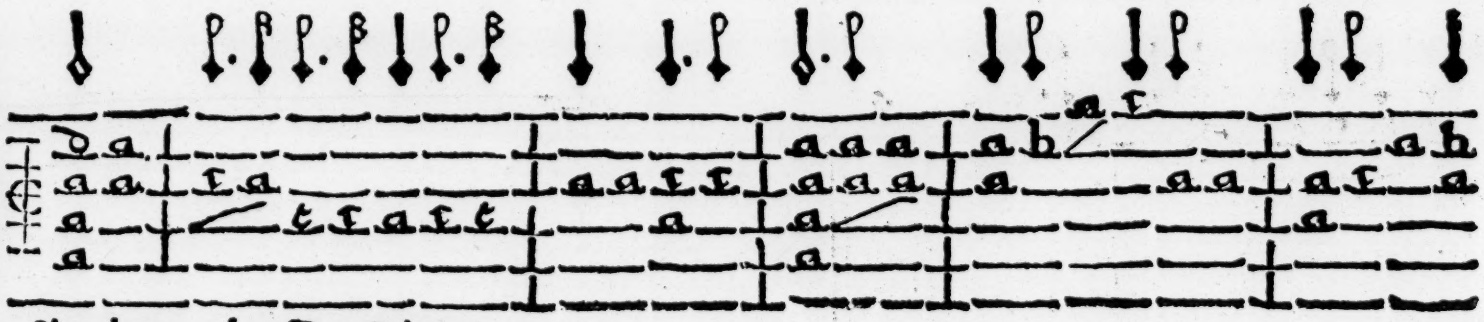
Uckolds all a row.



Scotch Tune called *Sawney*.

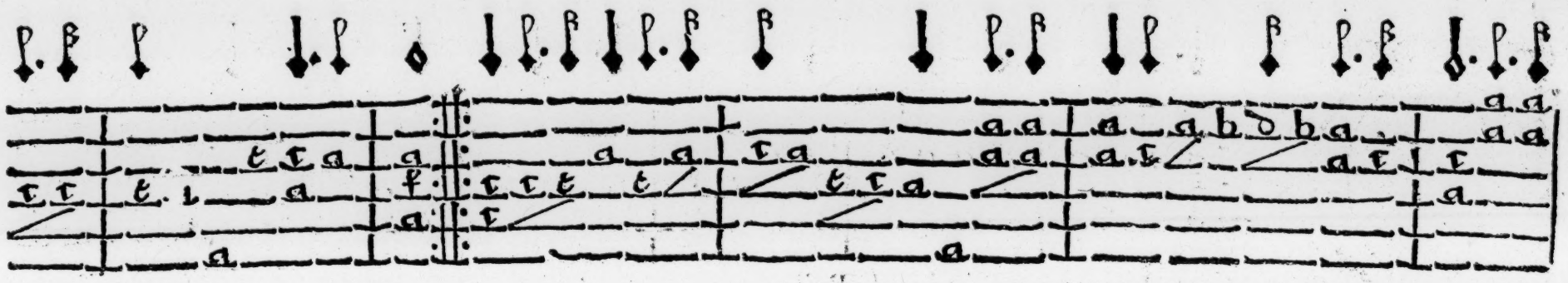


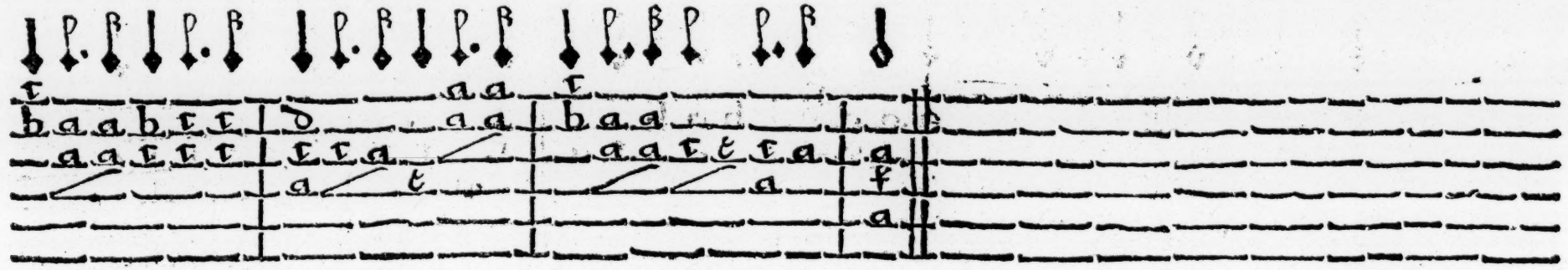




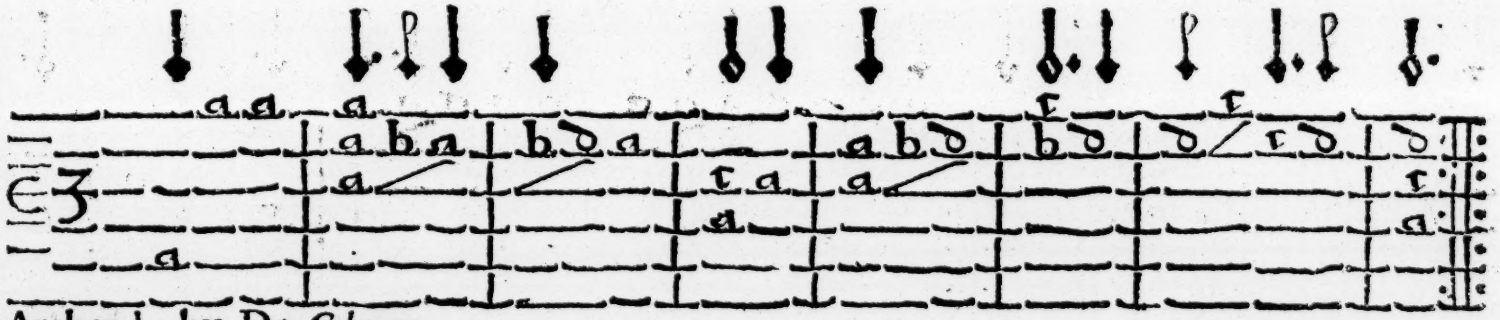
Simphony, by Dr. *Colman*.

22 "Sawney was tall and of noble race"
in Durfeys Comedy of "the virtuous wife"
This music agrees with that printed by
W. Chappell. -

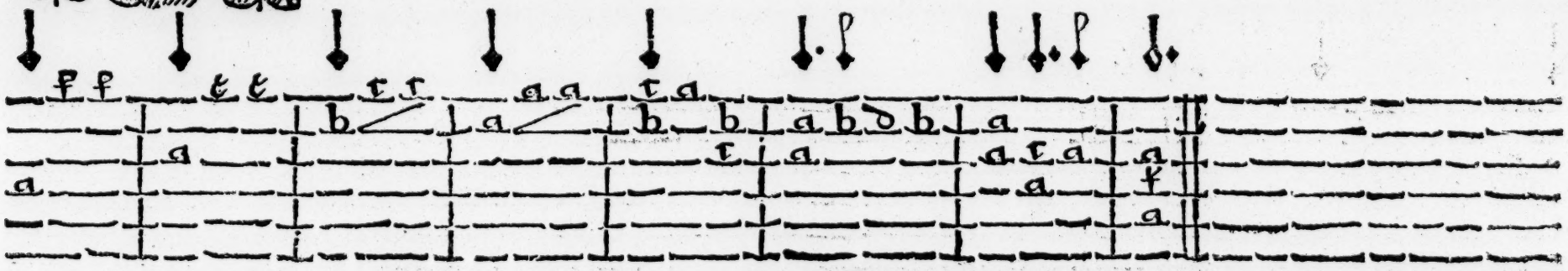


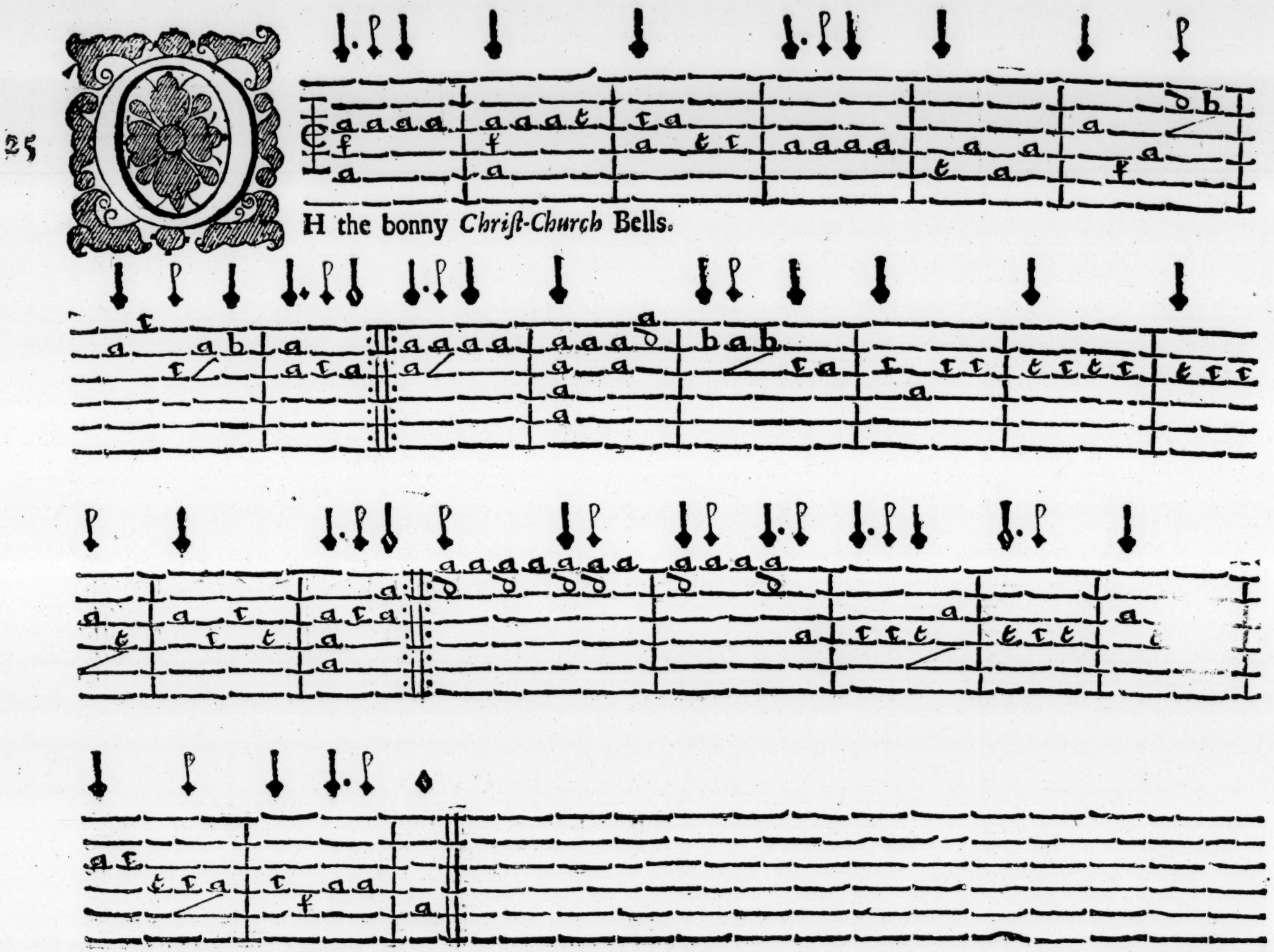


24



Araband, by Dr. *Colman*.



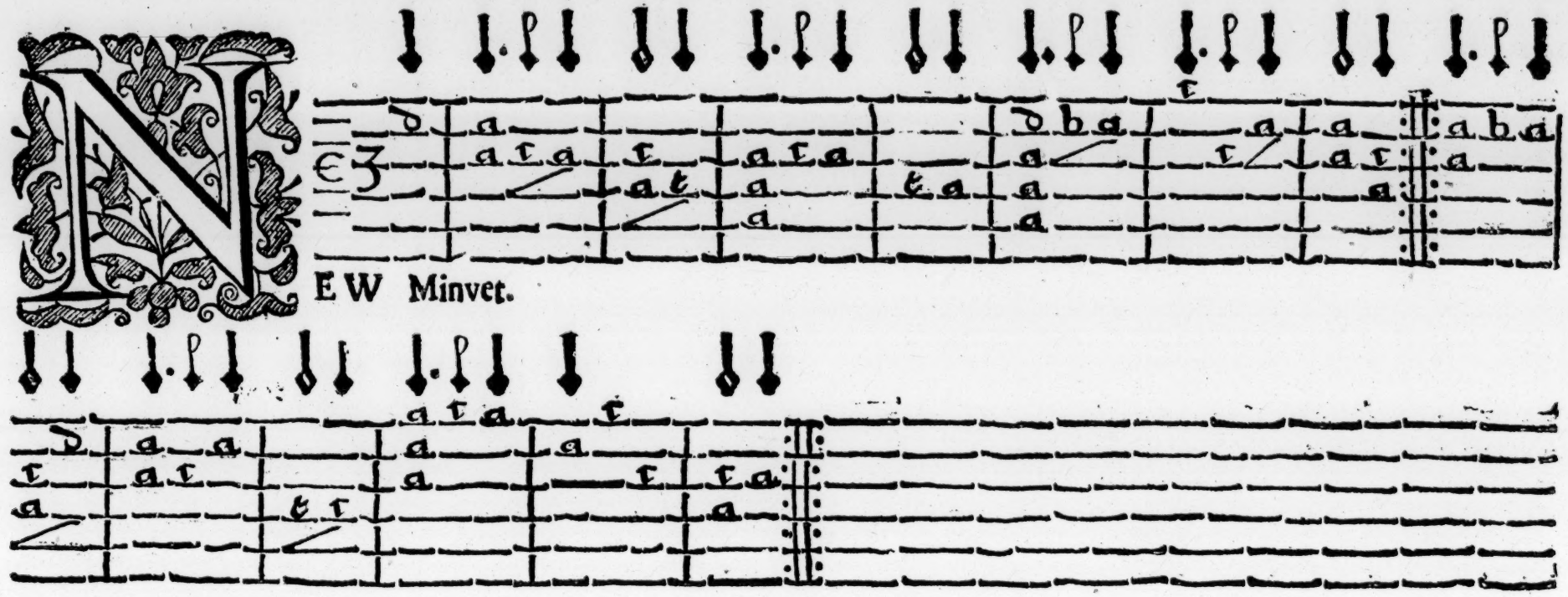

25
OH the bonny *Christ-Church* Bells.

27 "Dear Jocky's gone to the wood"
is the title of this song as printed
in the 2nd Book of Playfords "Choice
Ayres & Songs 1679. Music by M. Gregorie.

25. By Dean Aldrich, first printed in Playfords Musical Companion 1673. sometimes printed "Hark the bonny Ye —

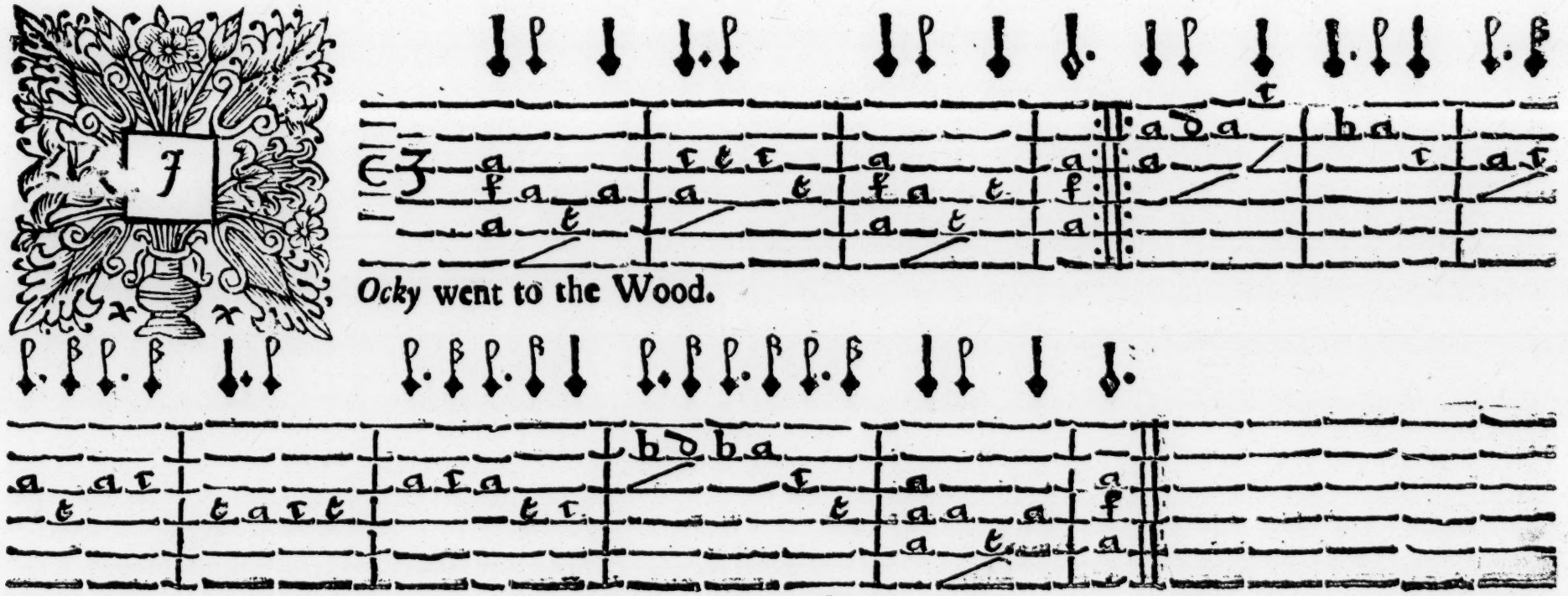
26

EW Minvet.



27

Ocky went to the Wood.



28

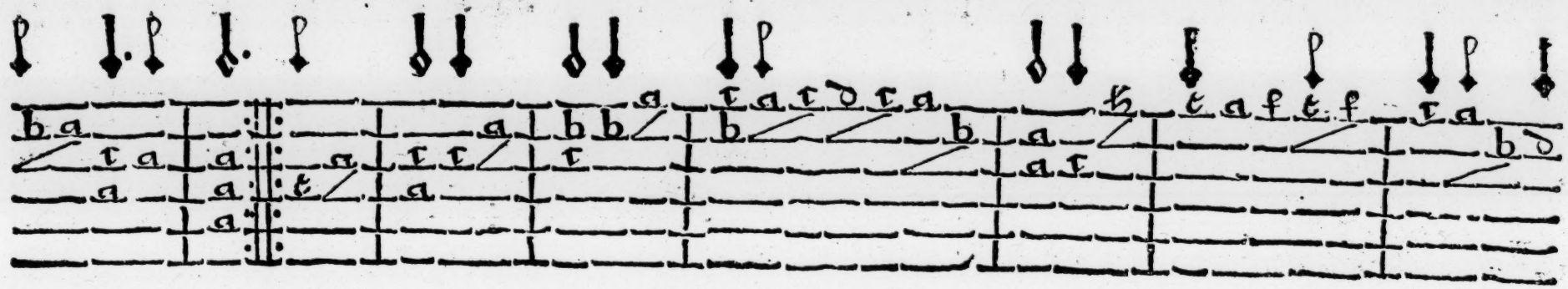
H cruel bloody Fate.

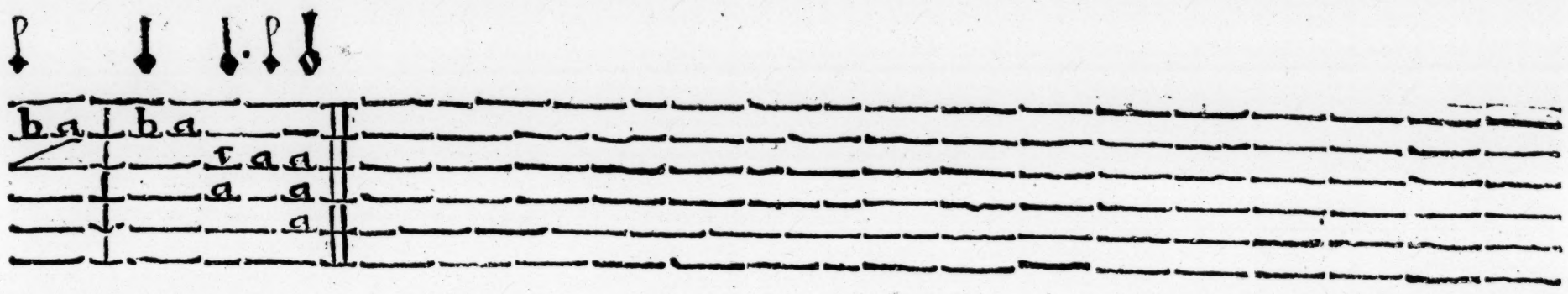
29

HE Granadees March.

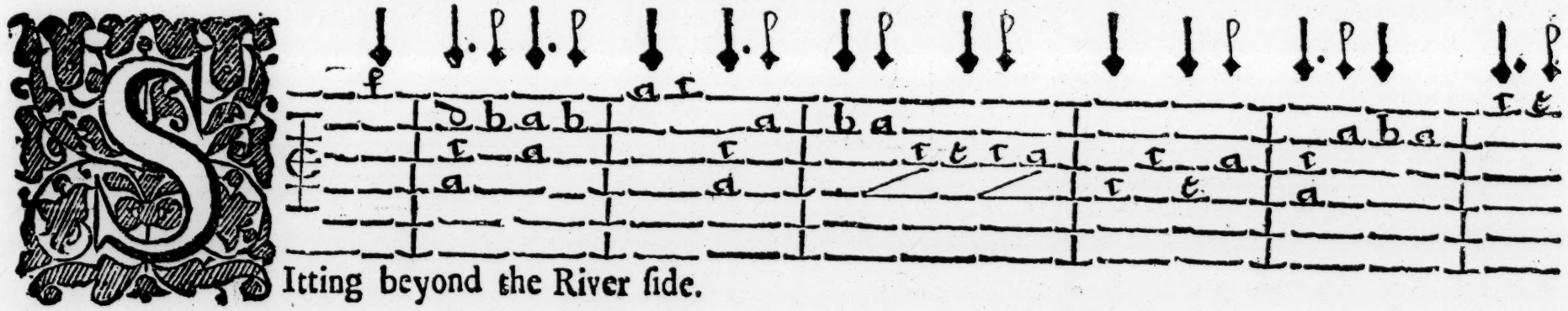
The music by Thos. Farmer.
in "Choice Ayres & Songs"
2nd Book 1679.

28. This to be found at the end of Lee's Tragedy of Theodosius. the music by H. Purcell. —

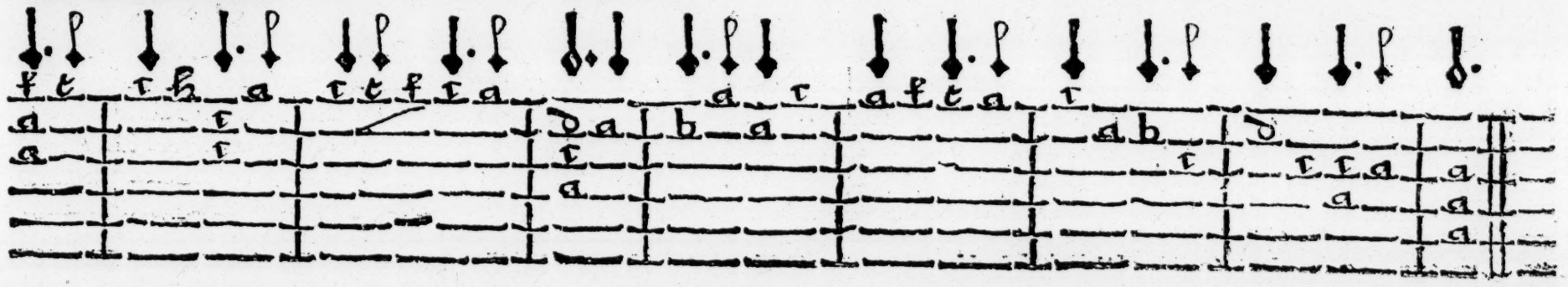




30

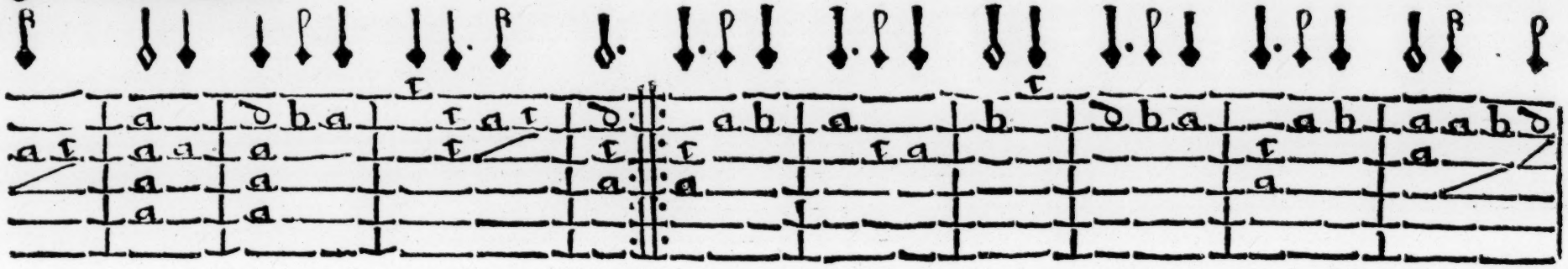


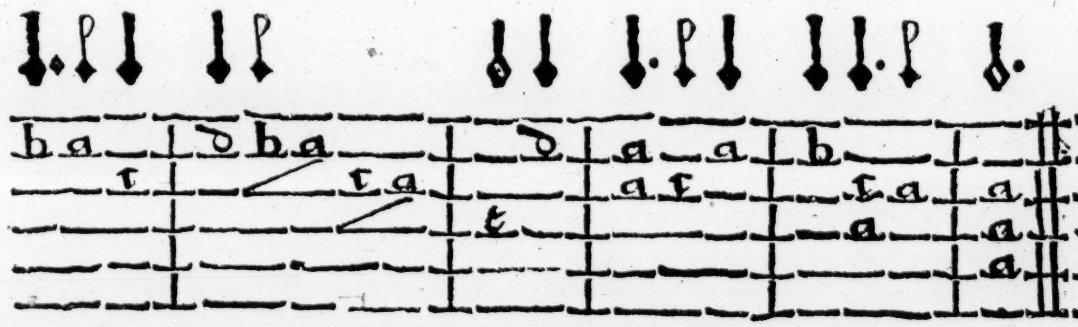
Itting beyond the River ſide.



31

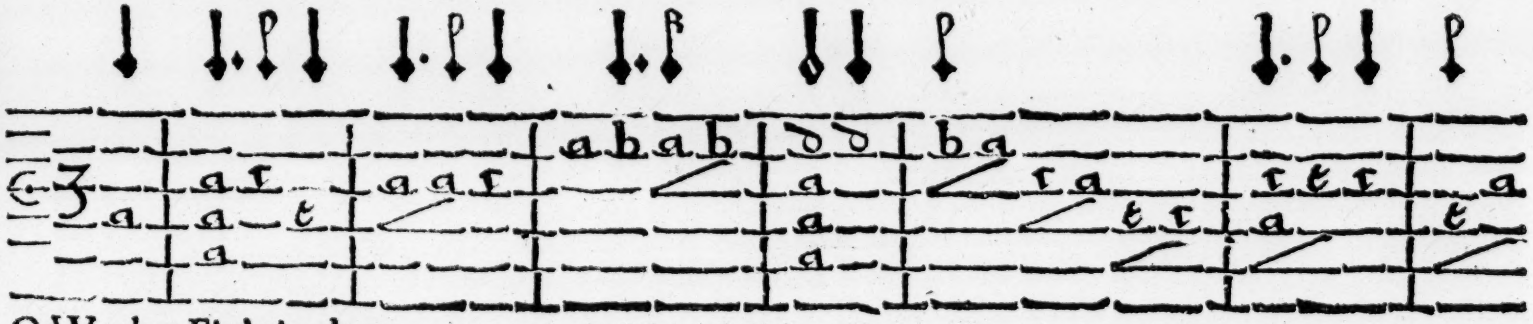
HE Myrtle Shade.

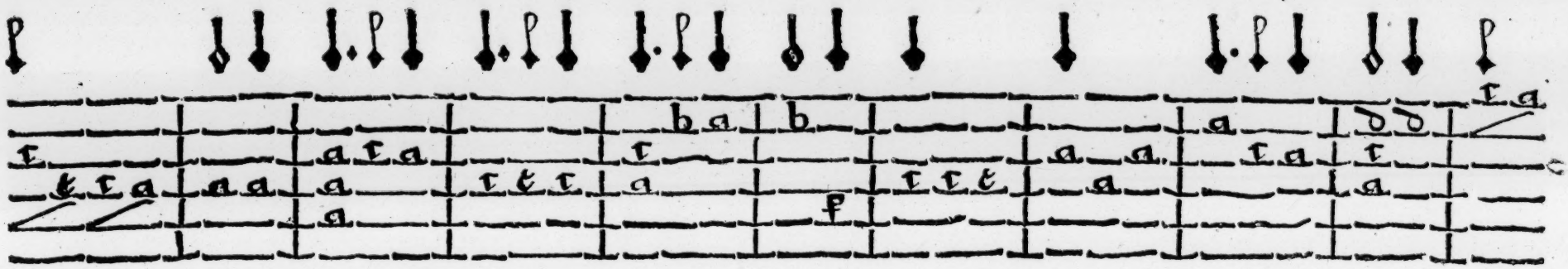


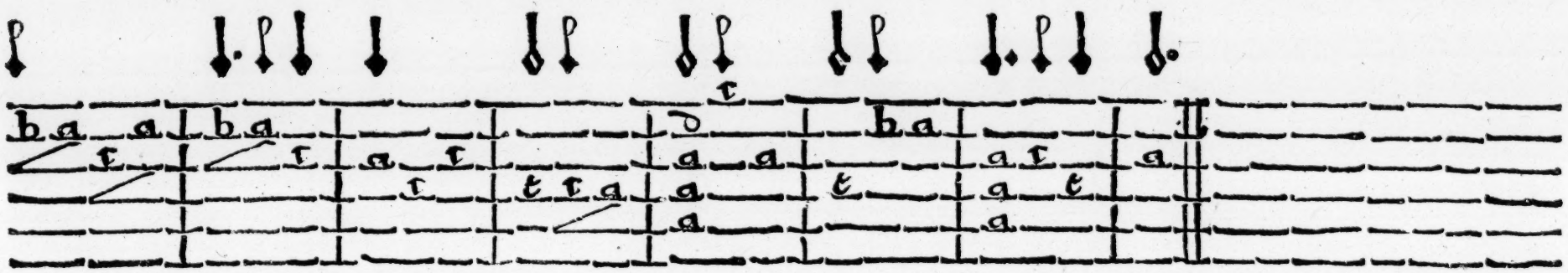


32

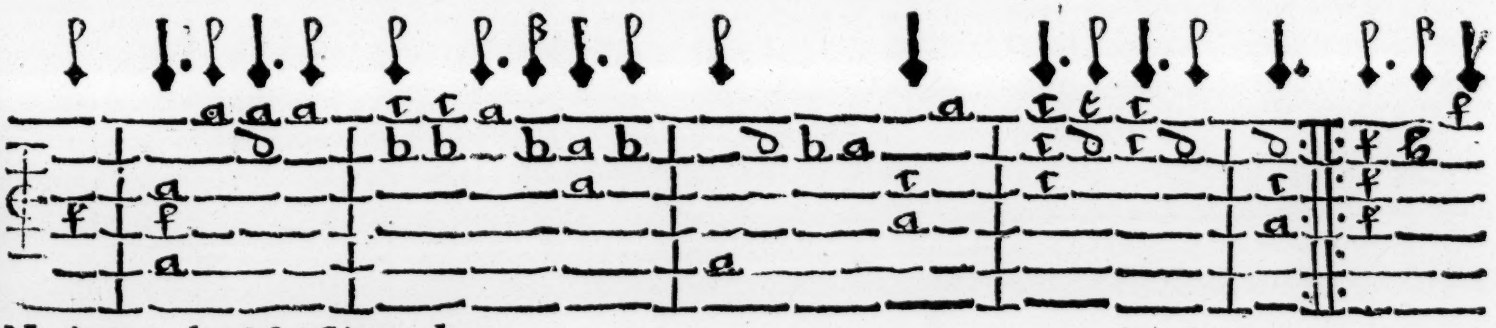
OW the Fight's done.



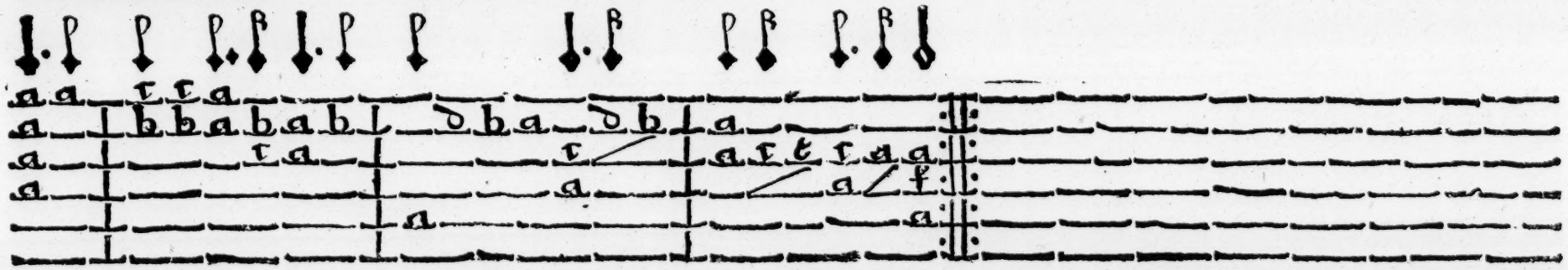


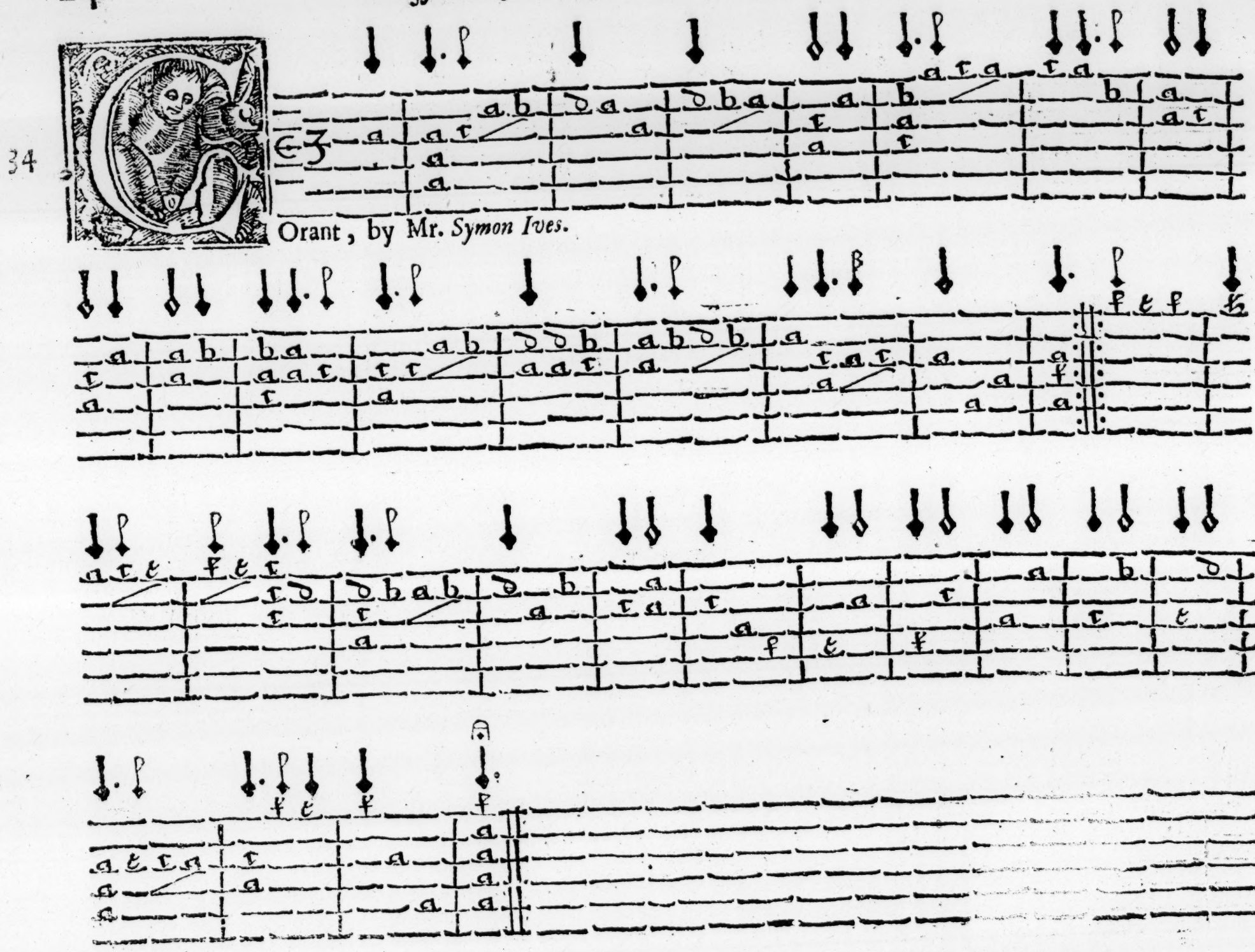


33



N Ayre, by Mr. *Simon Ives.*





34

Orant, by Mr. *Symon Ives*.

35

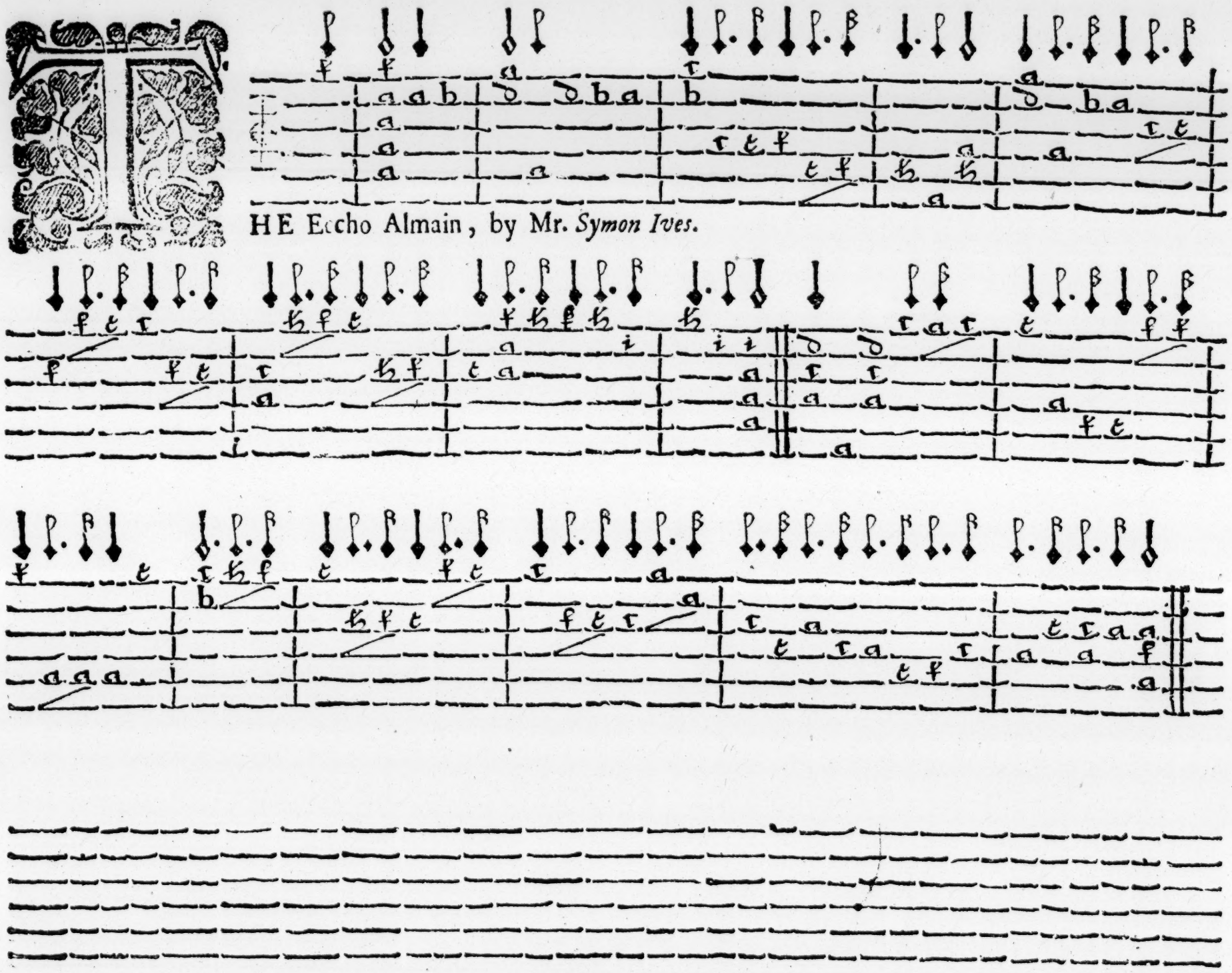
Orant, by Mr. *Symon Ives.*

36

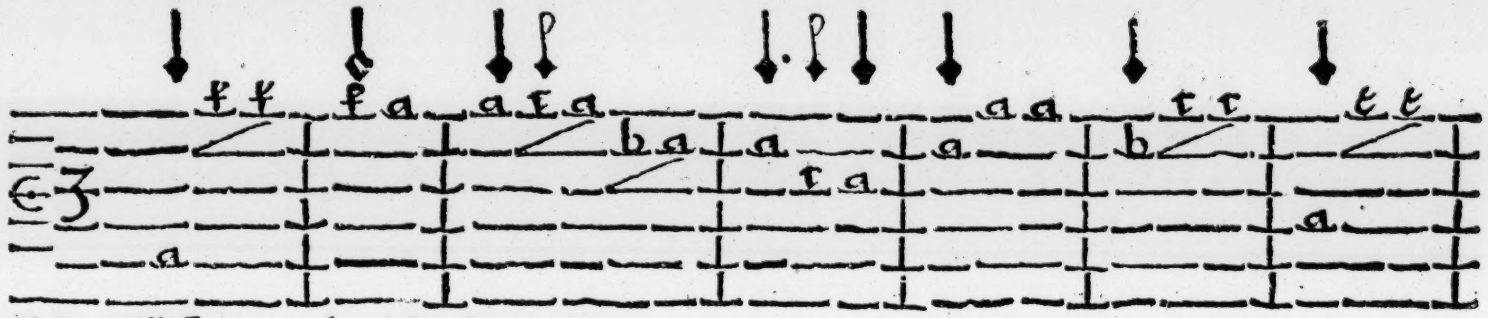
Araband, by Mr. *Simon Ives.*

37

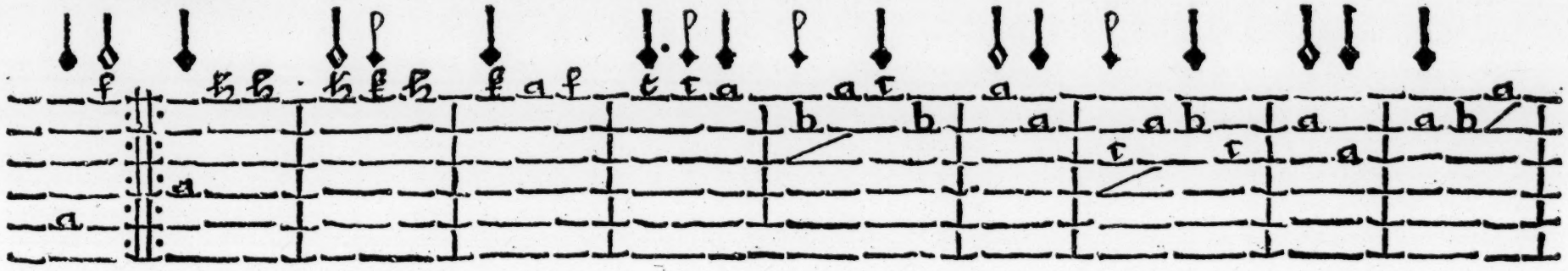
HE Eccho Almain, by Mr. *Symon Ives.*

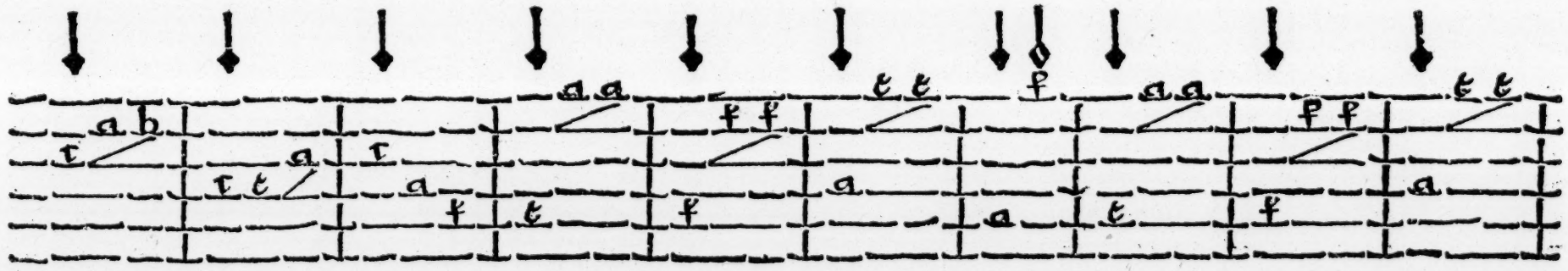


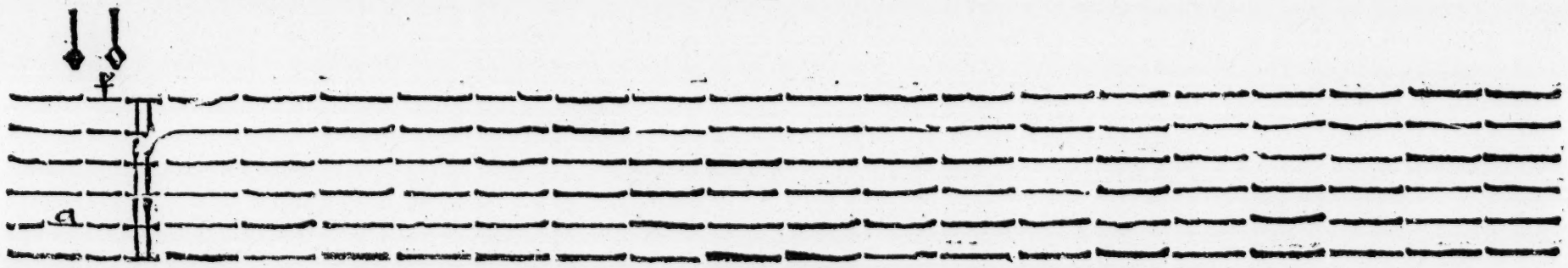
28

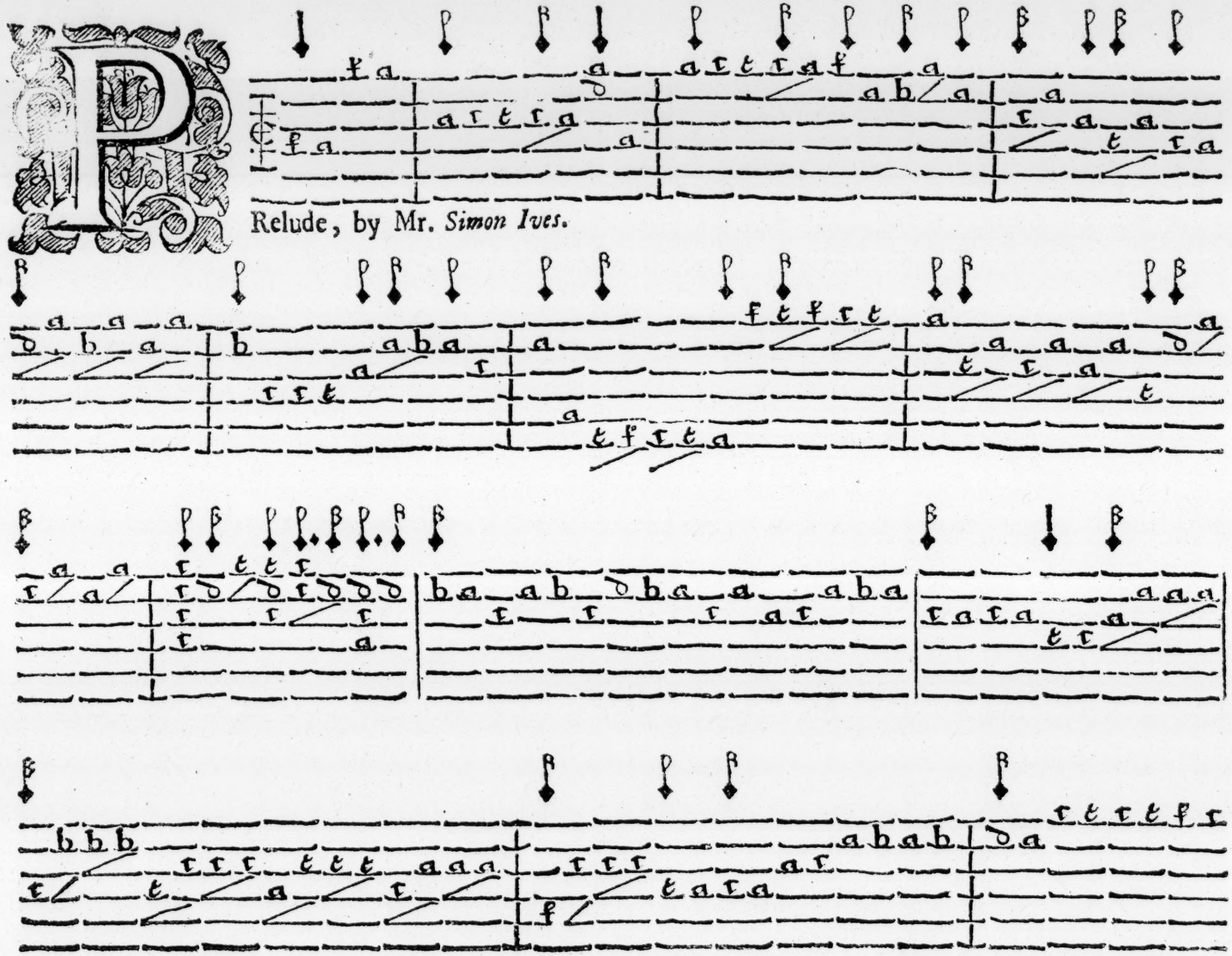


HE Gilliflower, by Mr. *Simon Ives.*

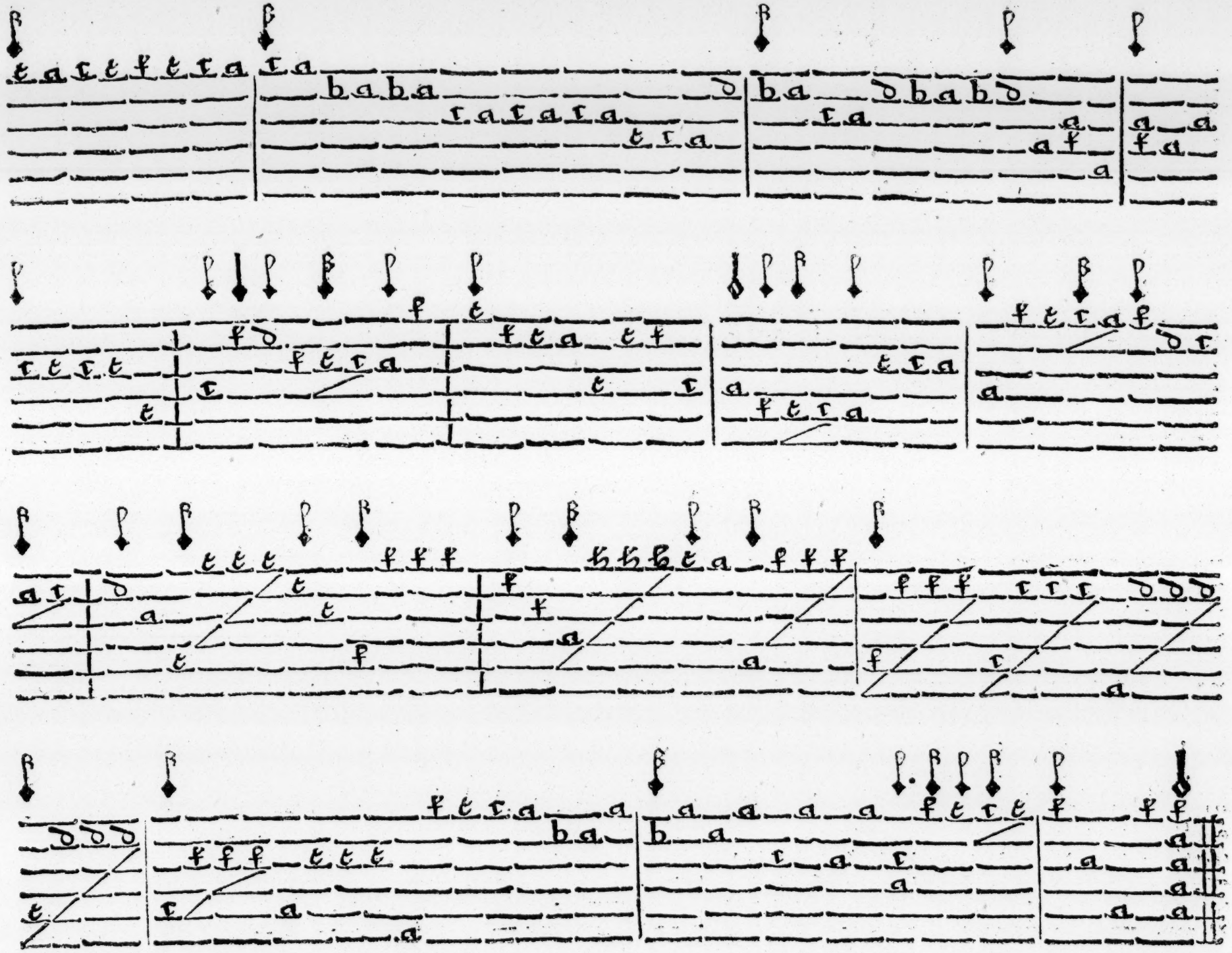








Relude, by Mr. *Simon Ives.*

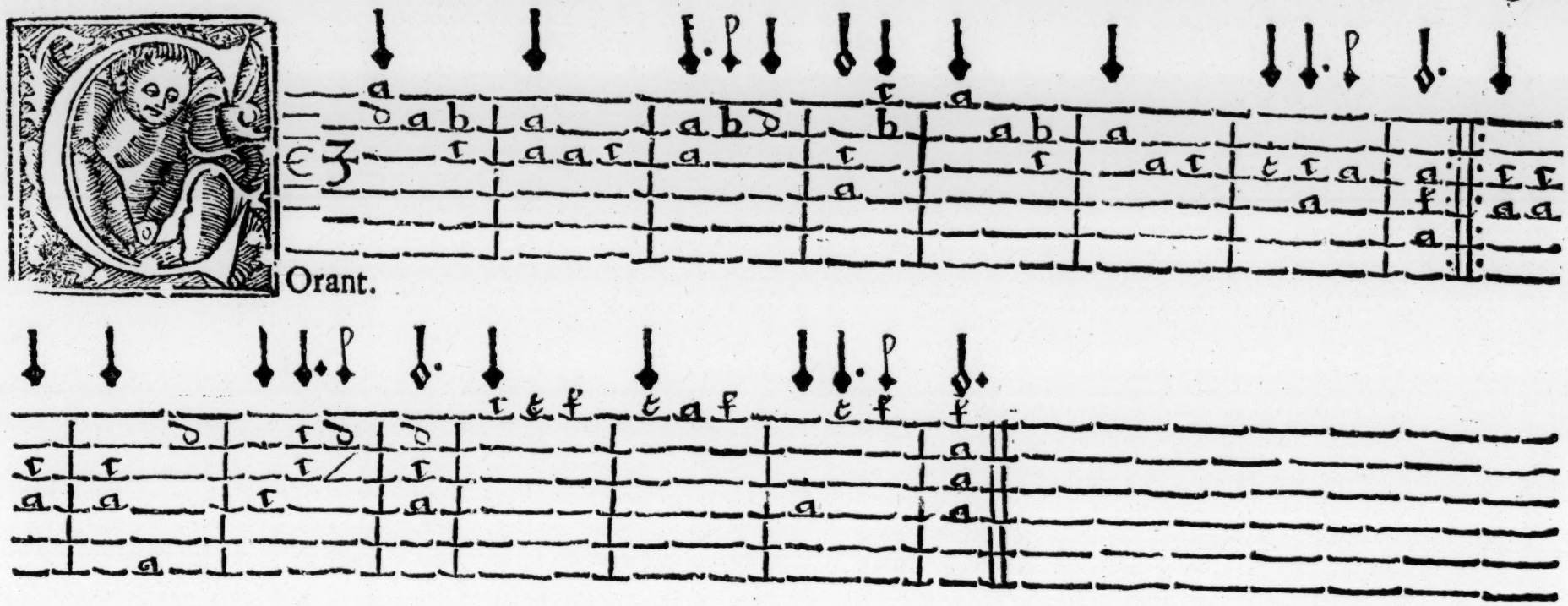


40

Yre.

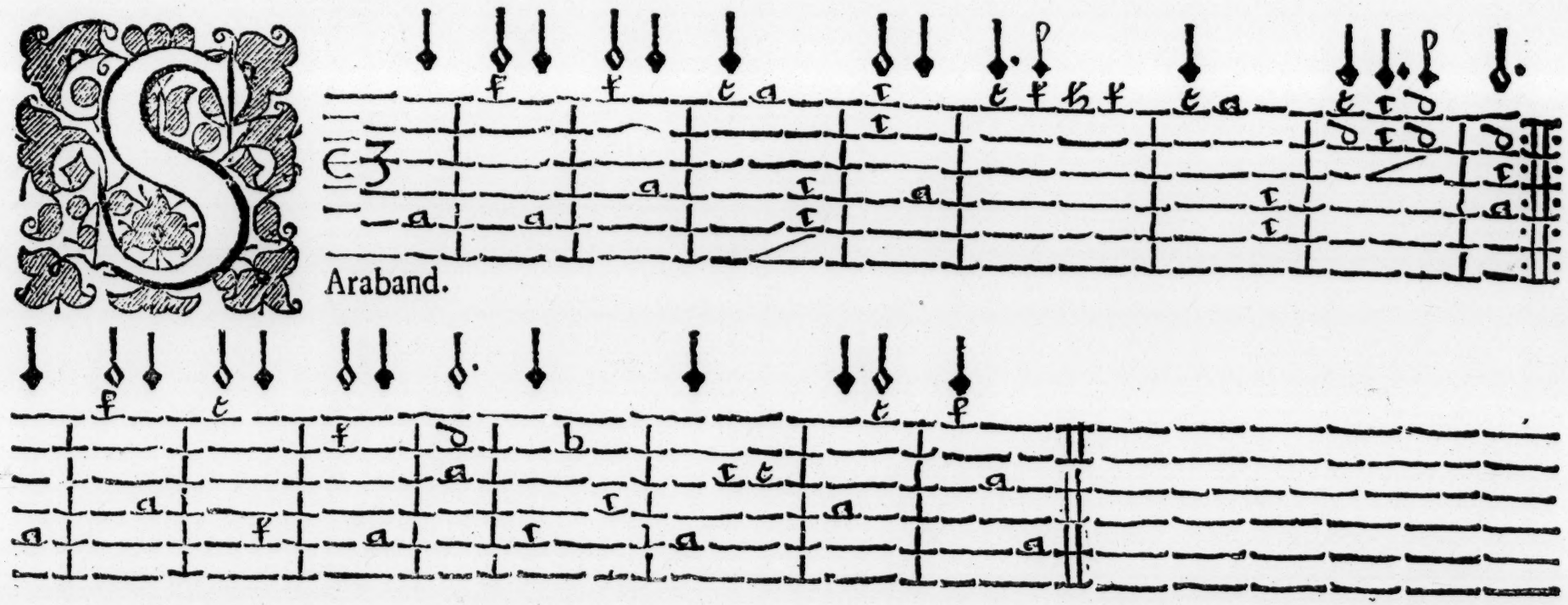
41

Orant.

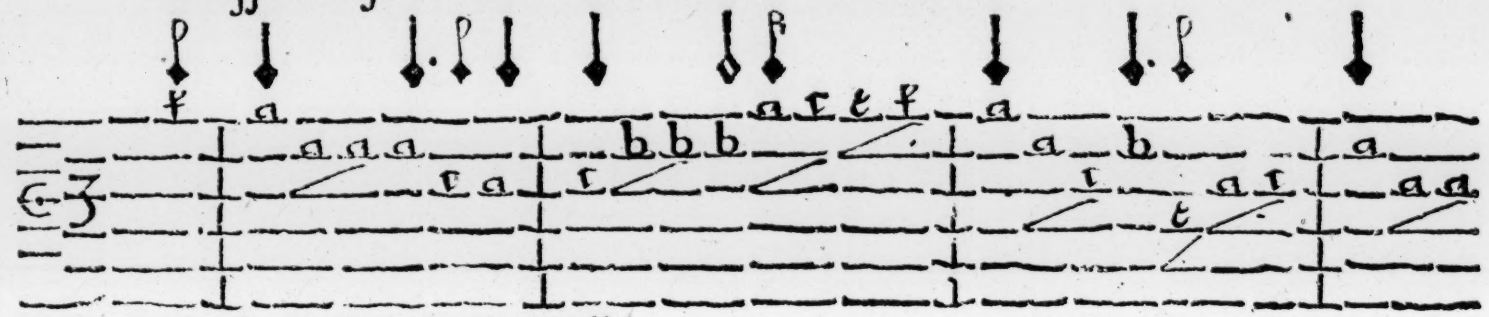


42

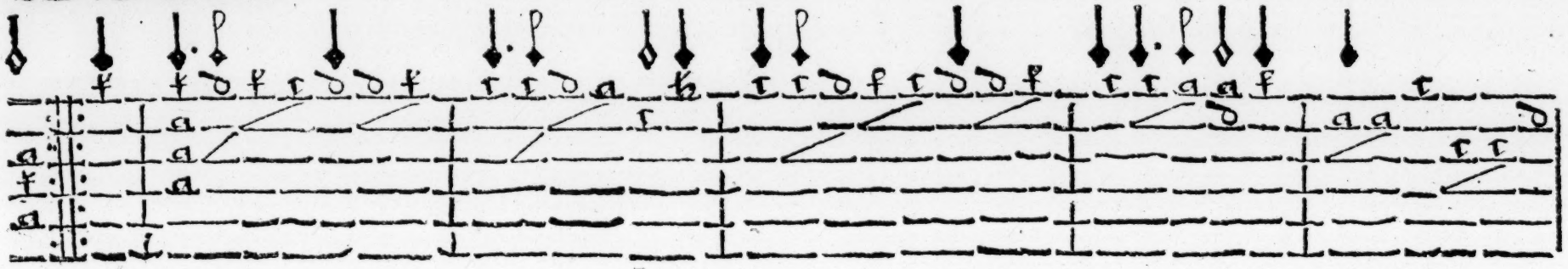
Araband.

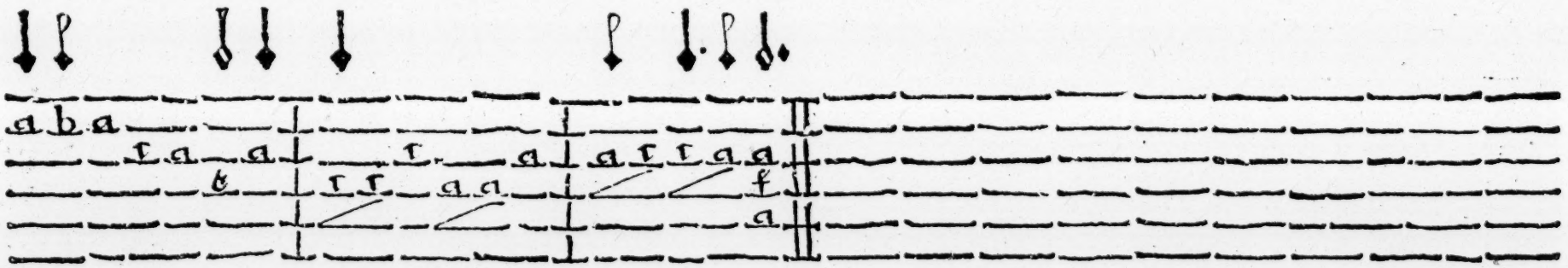


43

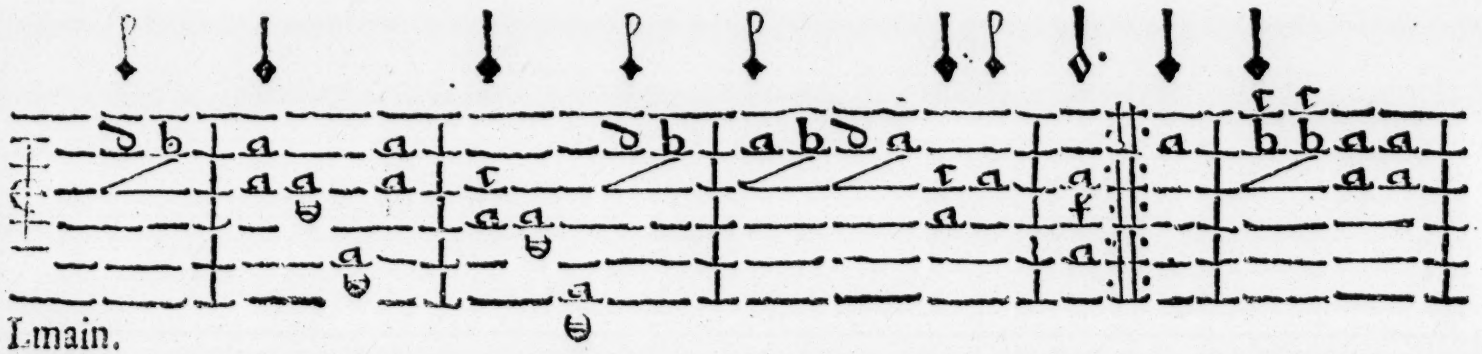


THE Earl of *Sandwich*'s Farewell.



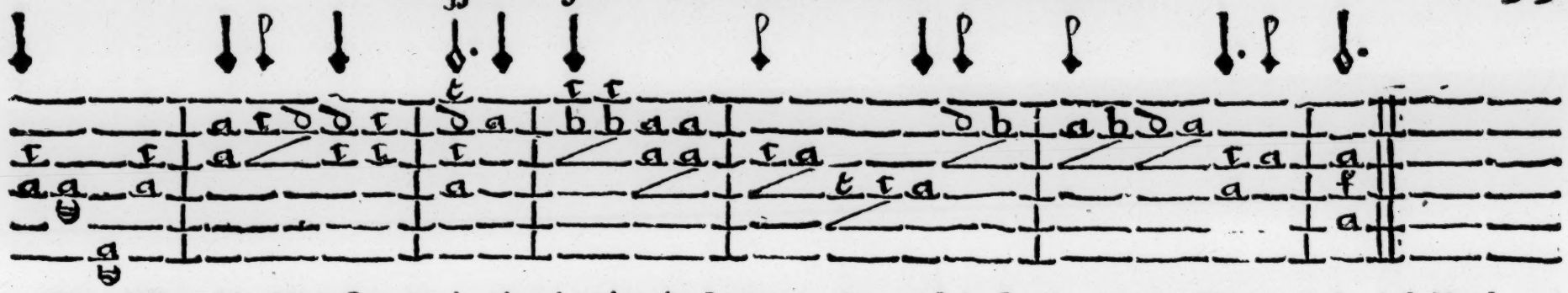


44



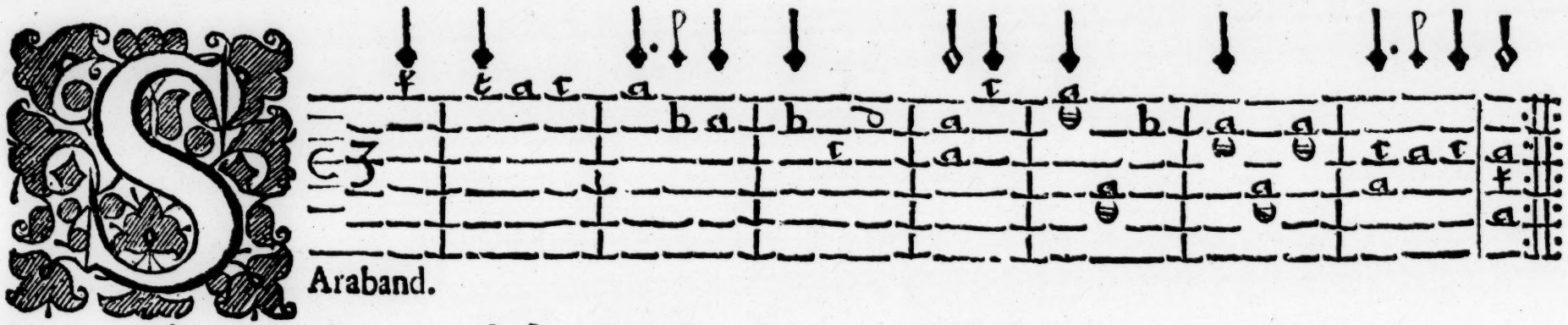
I. main.

43 The Earl of Sandwich was a friend of Mr Pepys - see Diary Decr. 1663

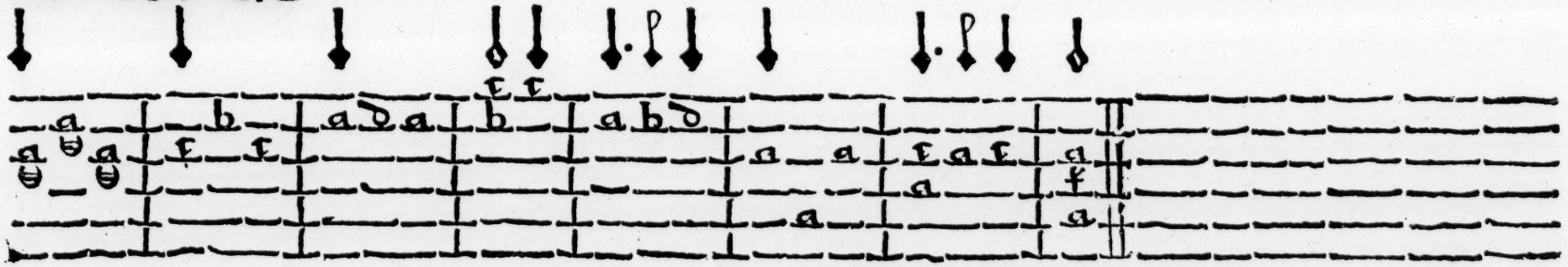


Note: When this Character ⊎ is placed under the Letter *a*, that must be struck with the Finger of the left Hand, and not with the Bow, which is called a *Thump*.

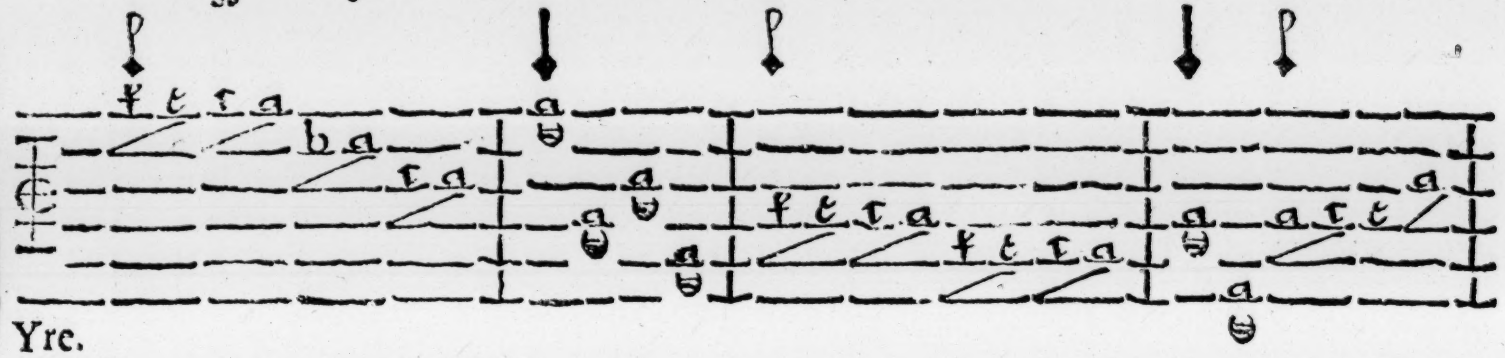
45



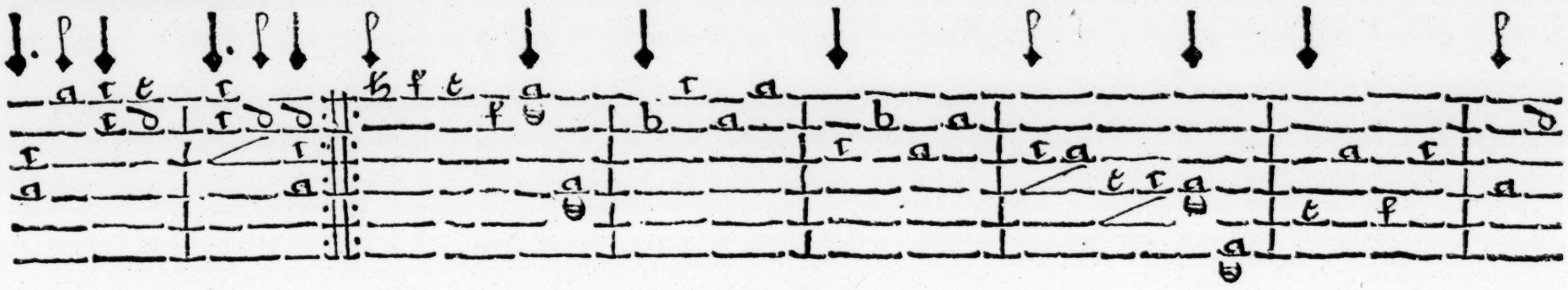
Araband.

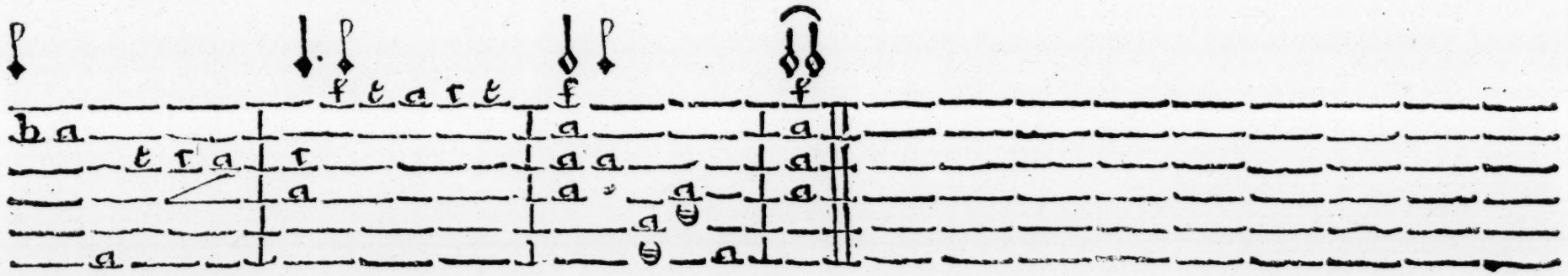


46

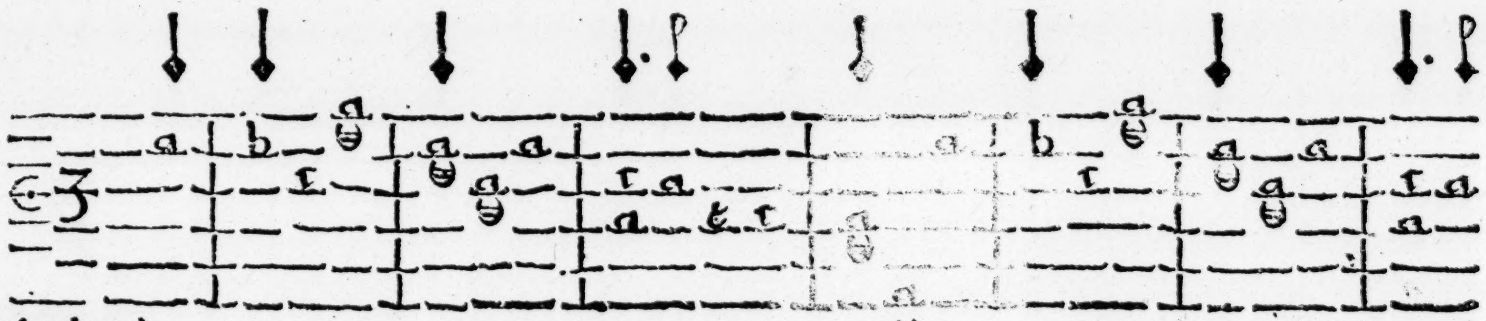


Yre.

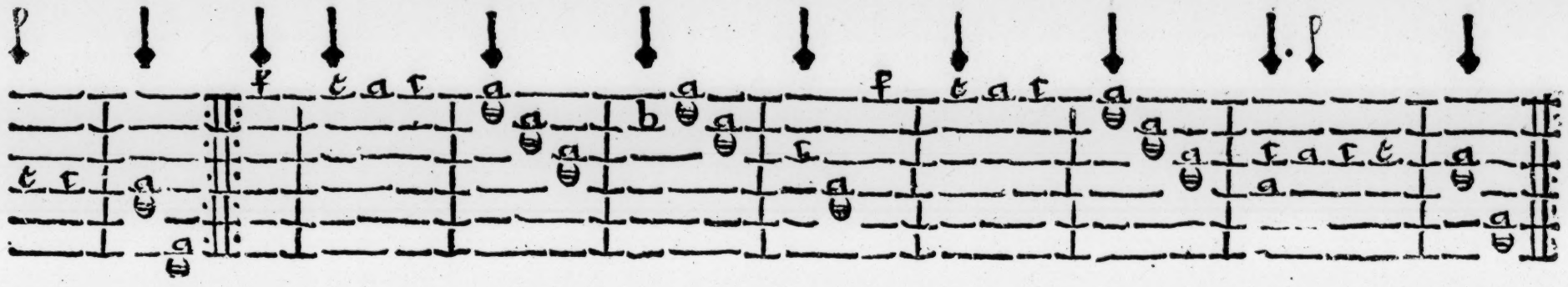




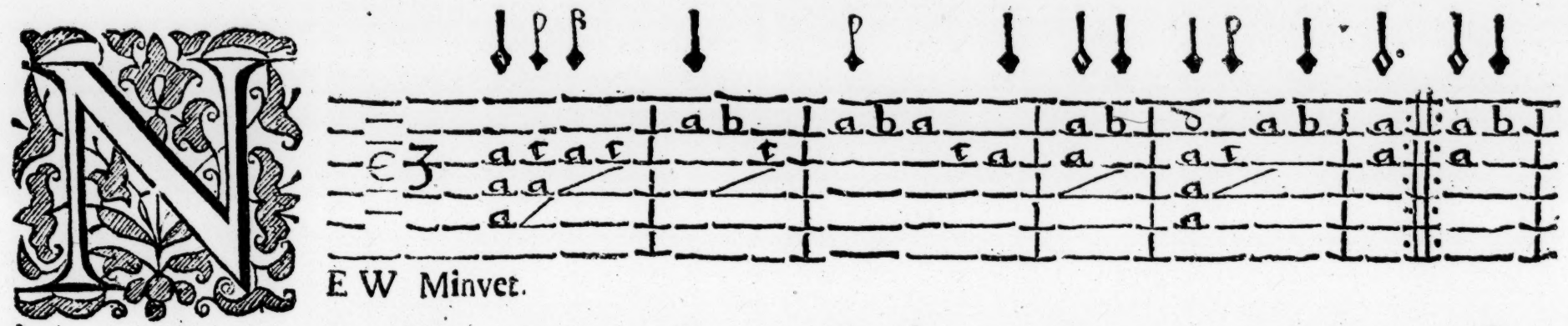
47



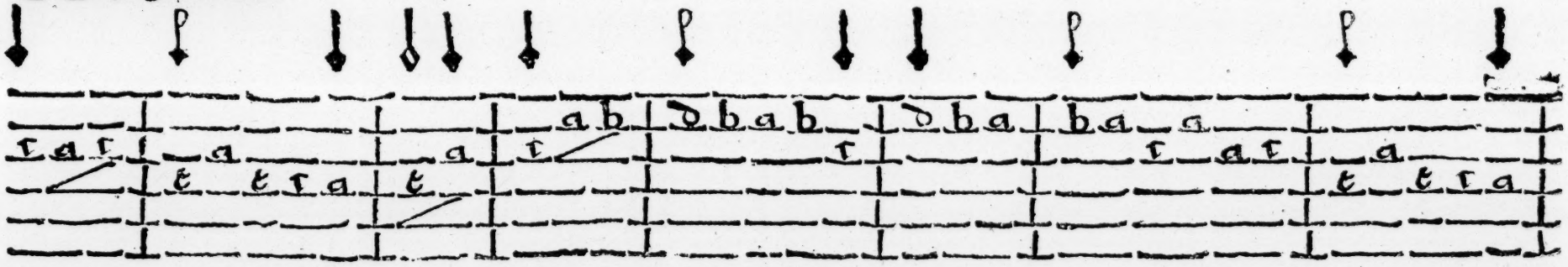
Araband.

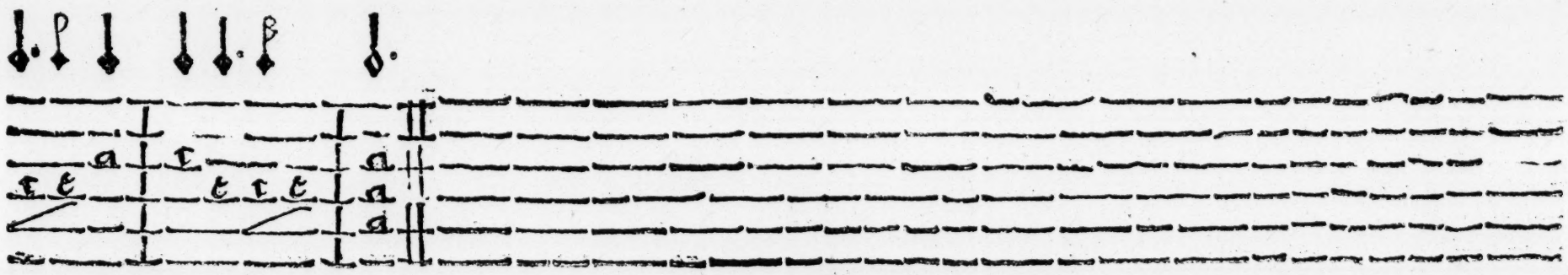


48

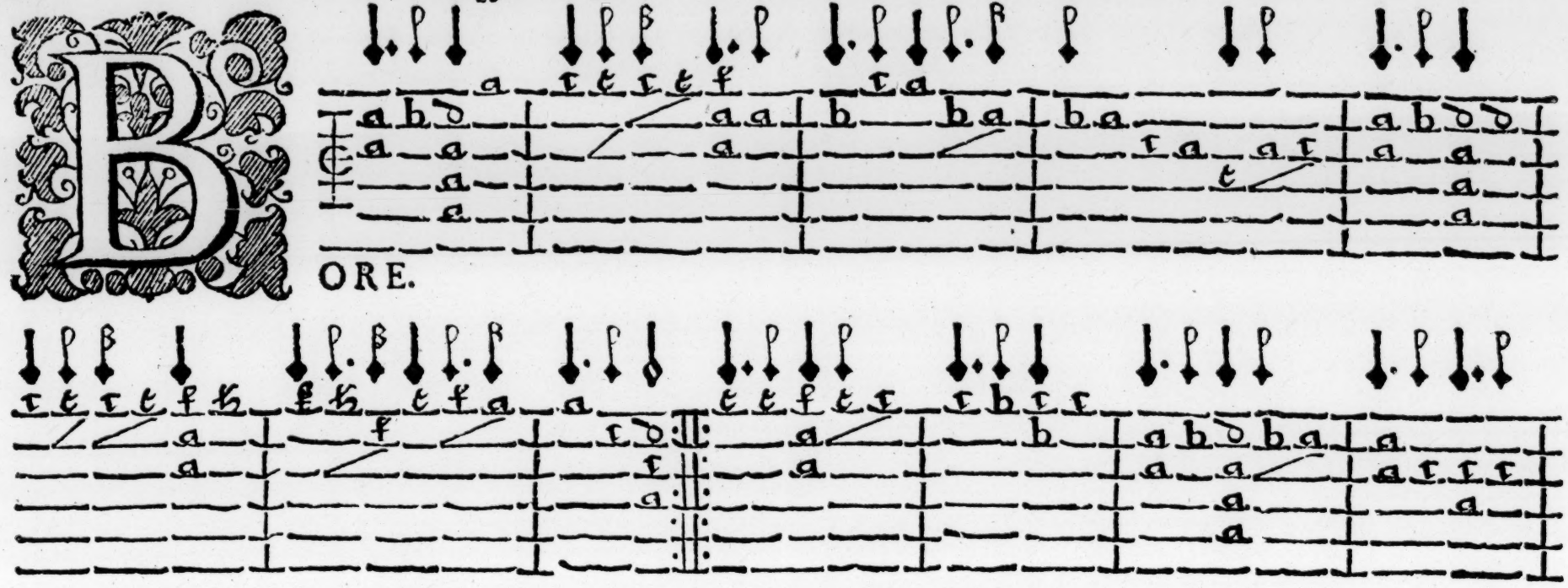


NEW Minvet.



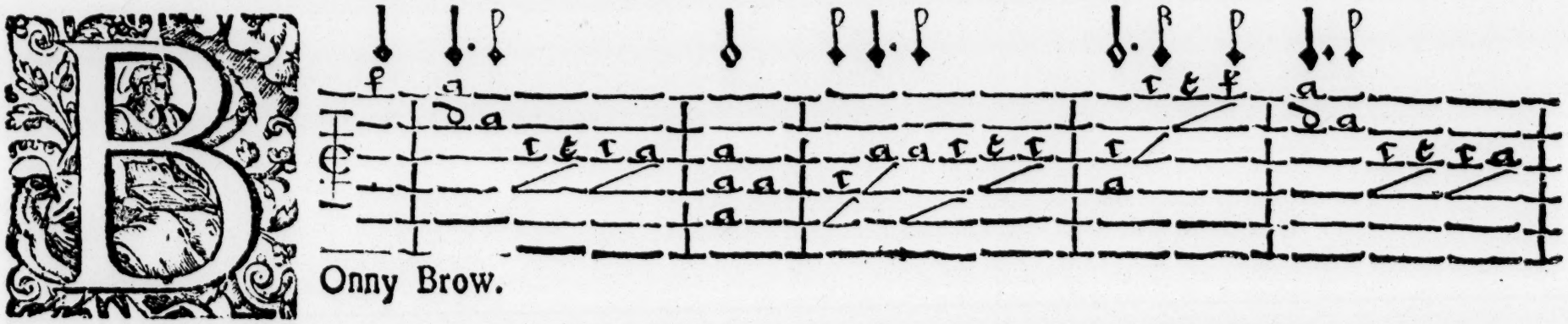


49



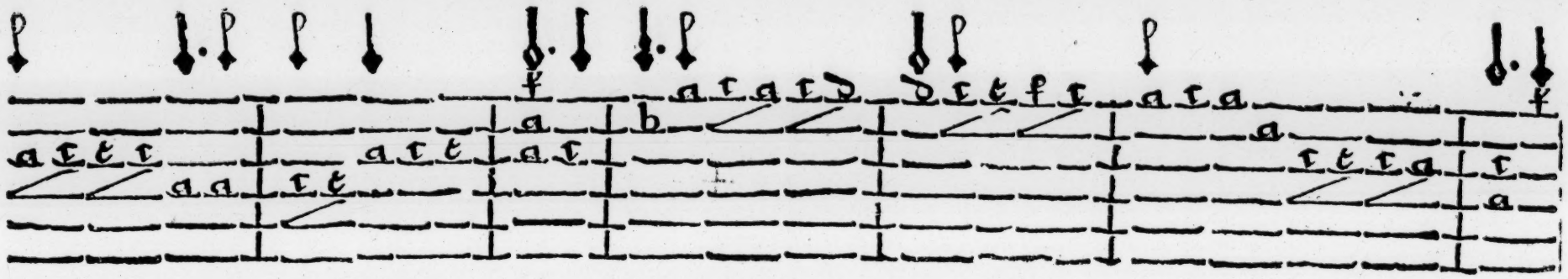
ORE.

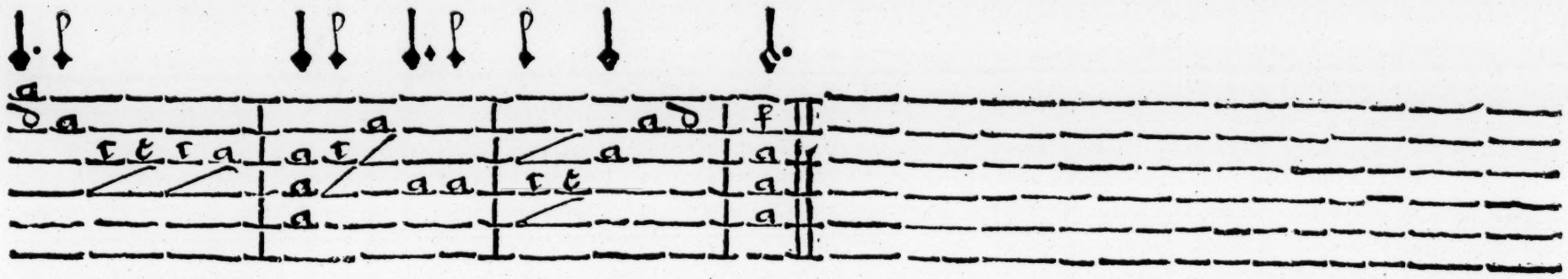
50



Onny Brow.

50. This song takes its name from the 8th line "With bonny brent brow" of one of Durfey's songs in "The fond husband" it begins "In January last"
It is also printed with the music in Playford's Choice Ayres &c. Vol. 2. 167[illegible].





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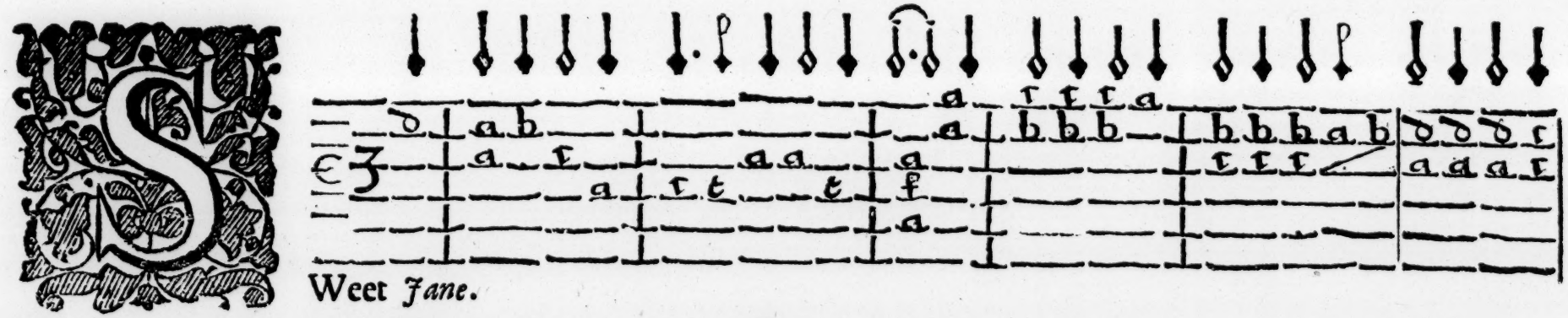
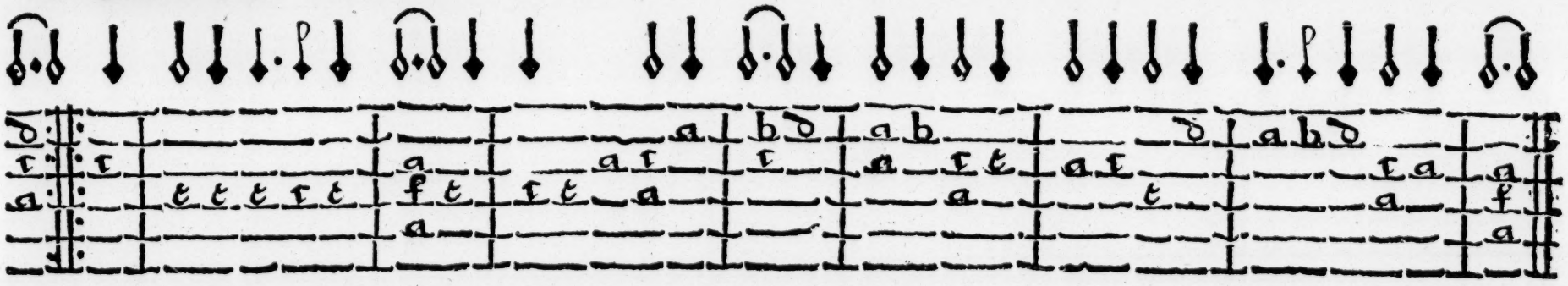


Weet *Jane.*



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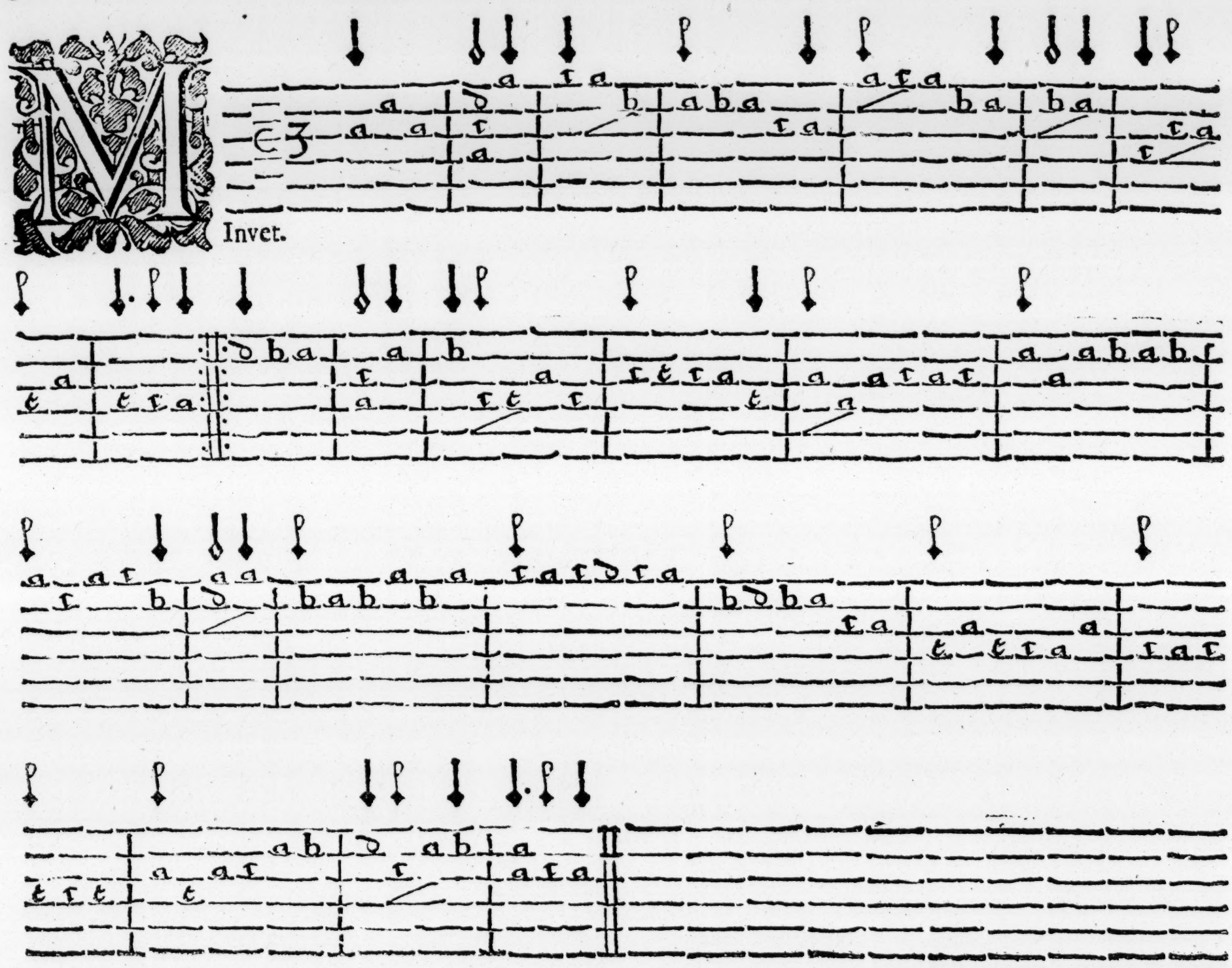
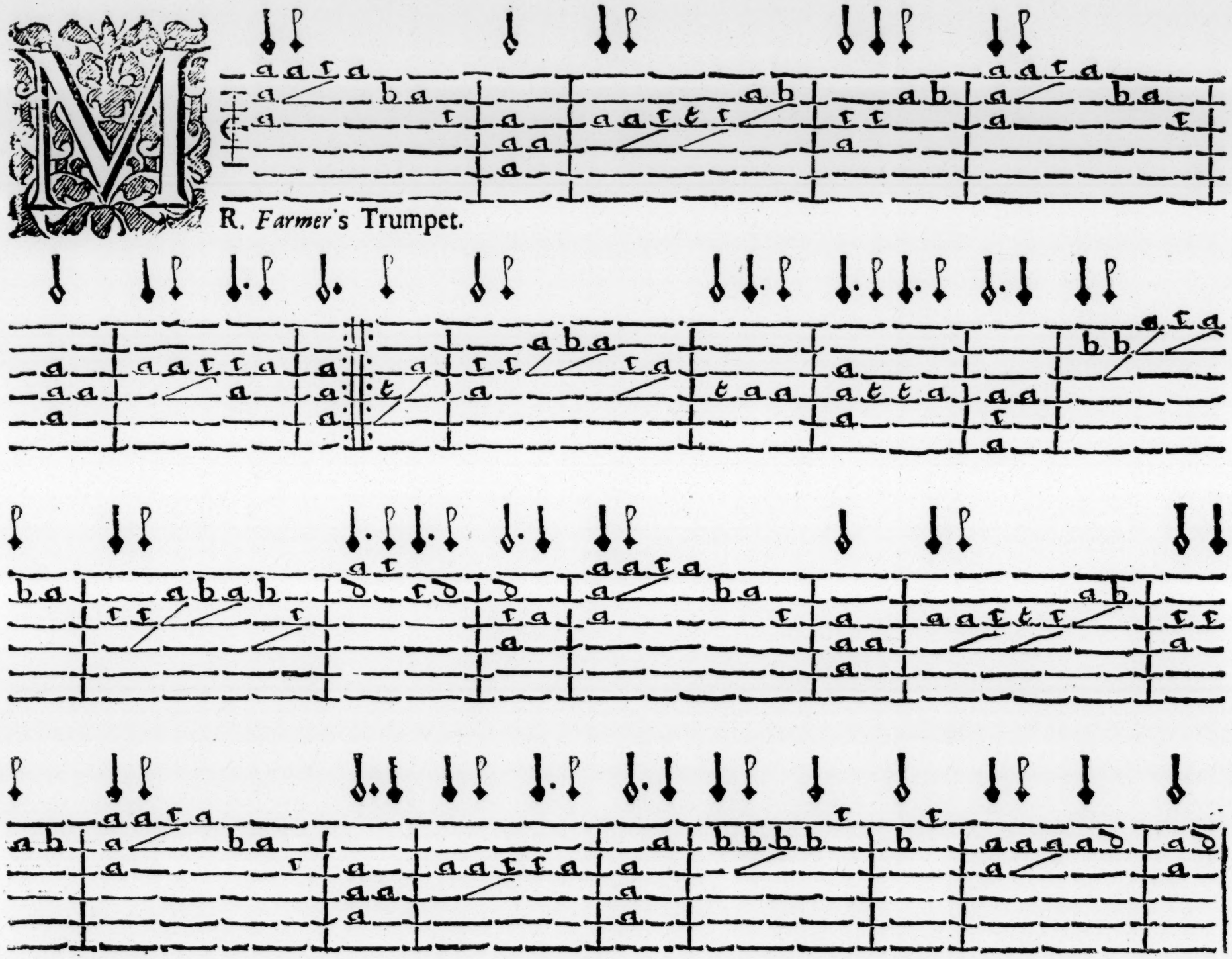


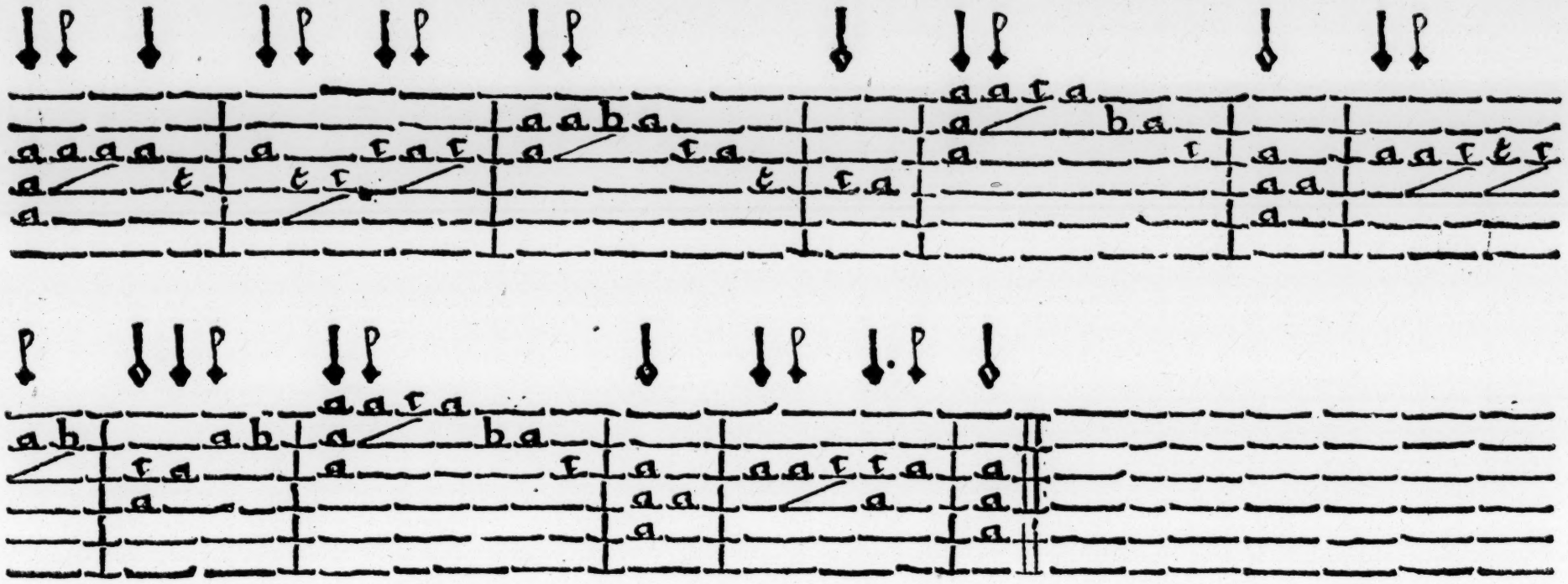
53

Ragoons March.

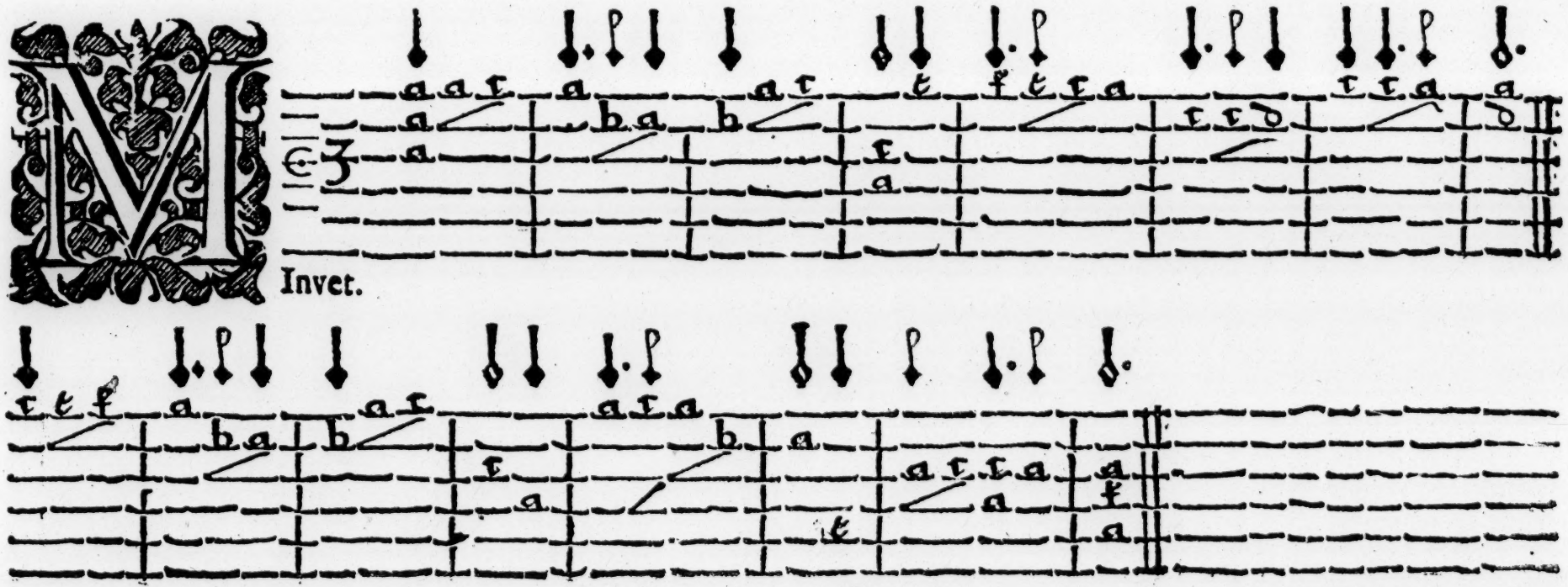
54



R. *Farmer*'s Trumpet.

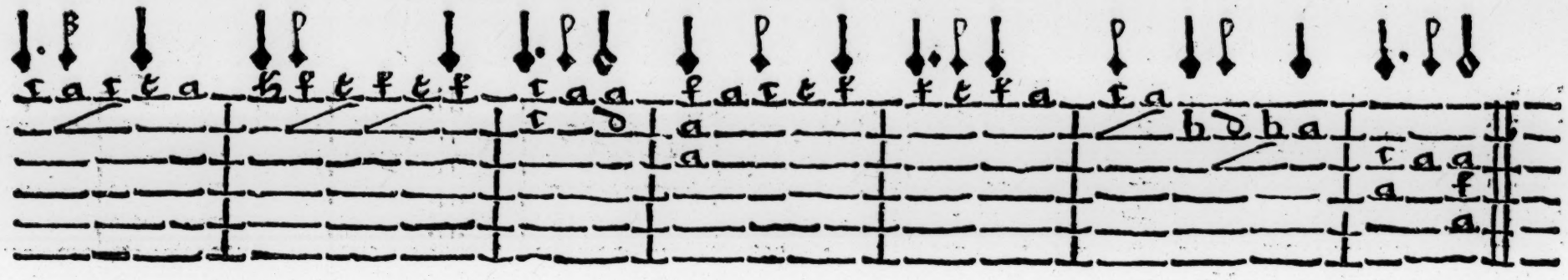


55



56 MArdike.

57 ARound O.



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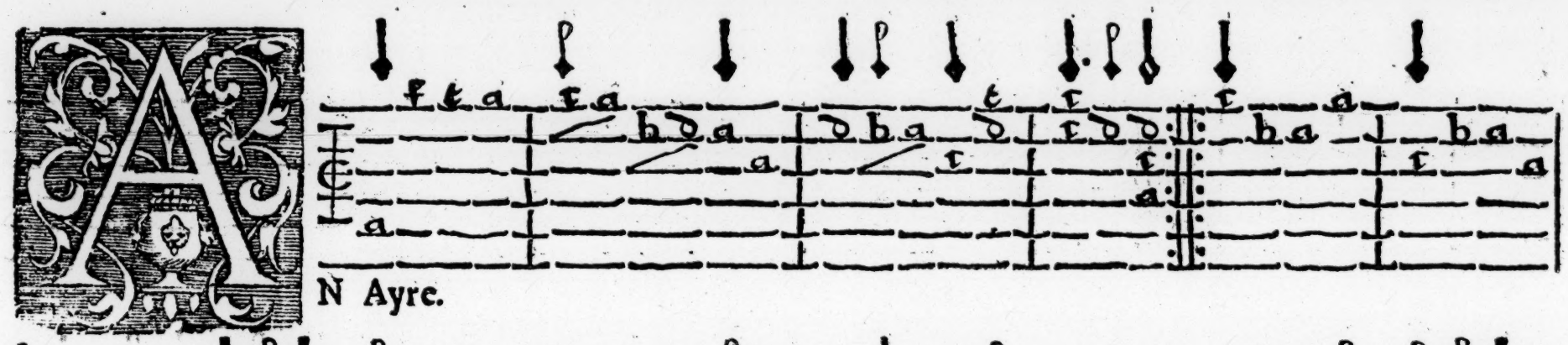
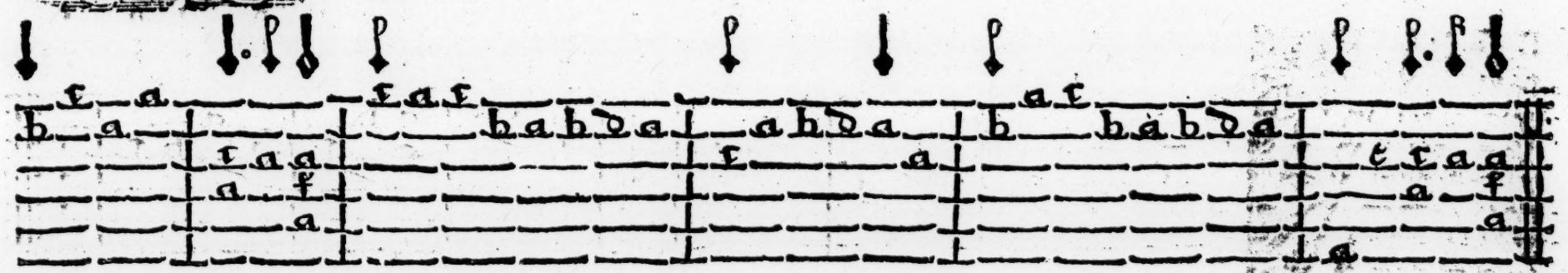


N Ayre.



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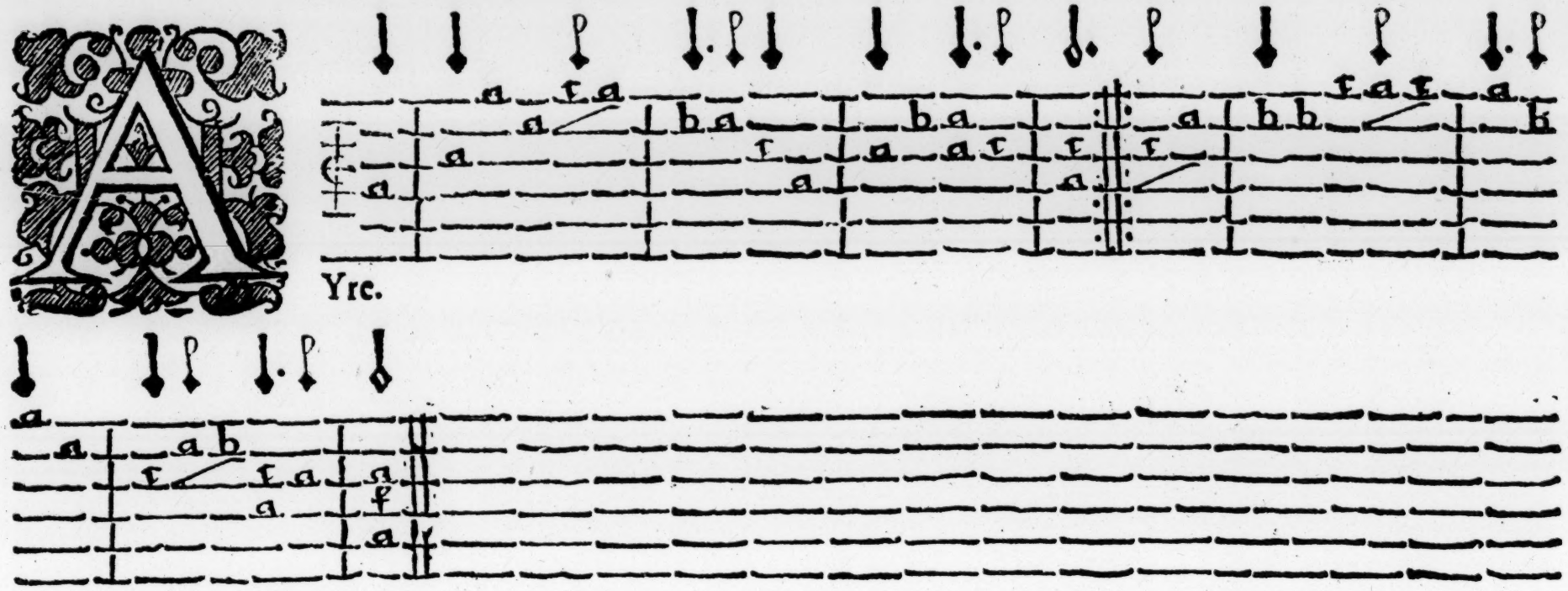

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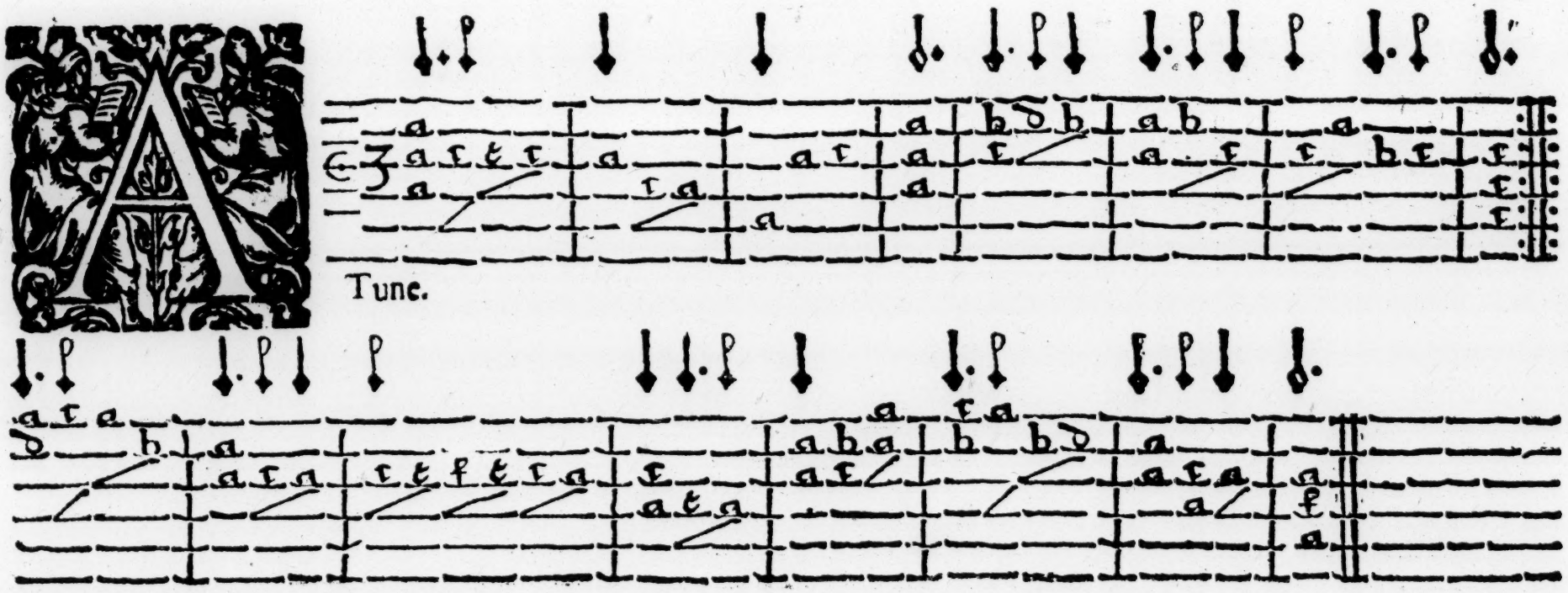

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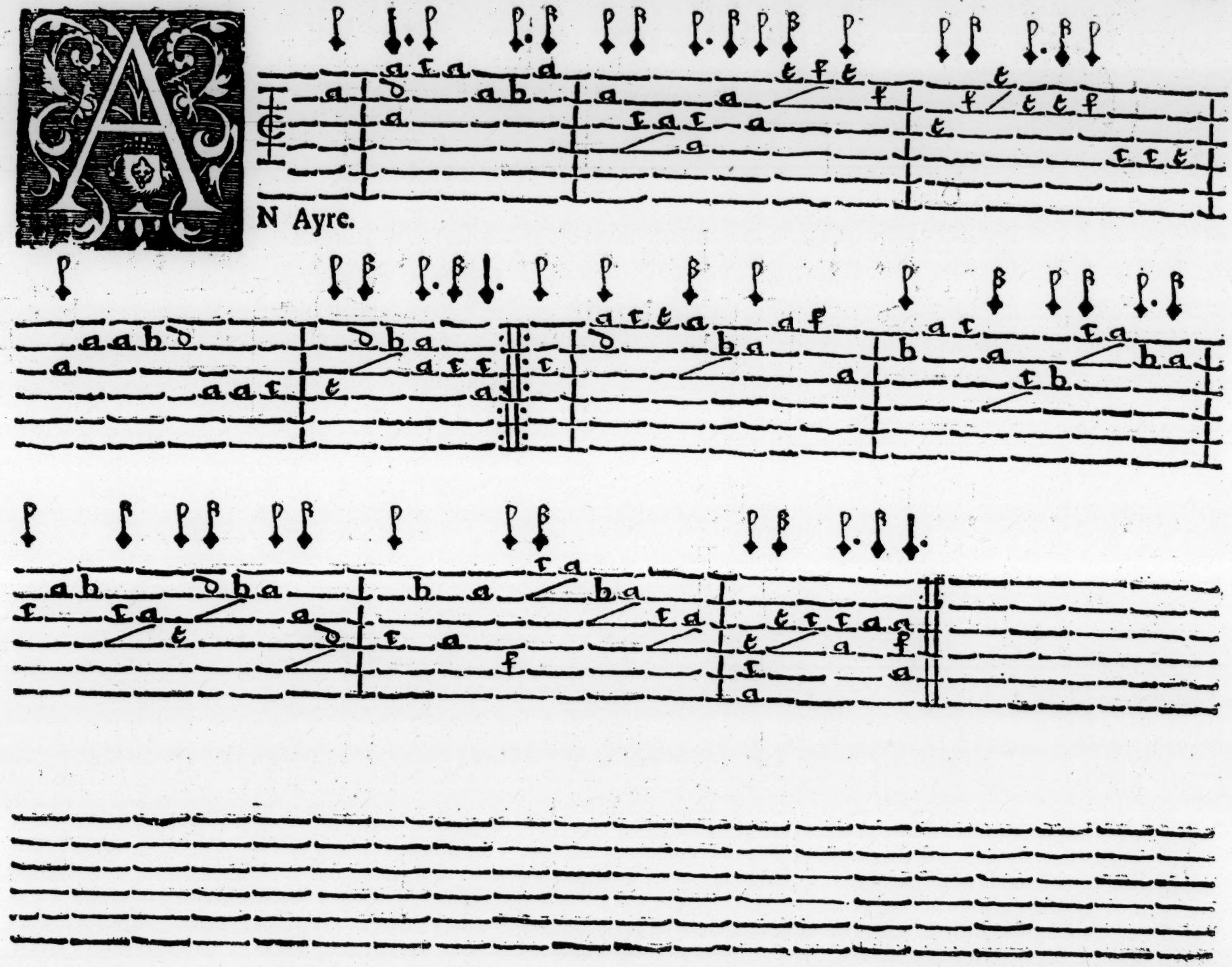
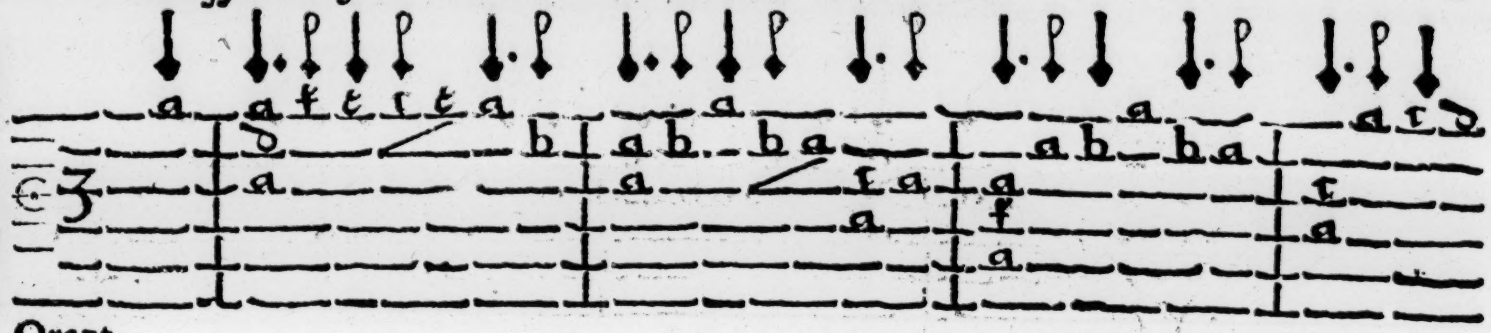
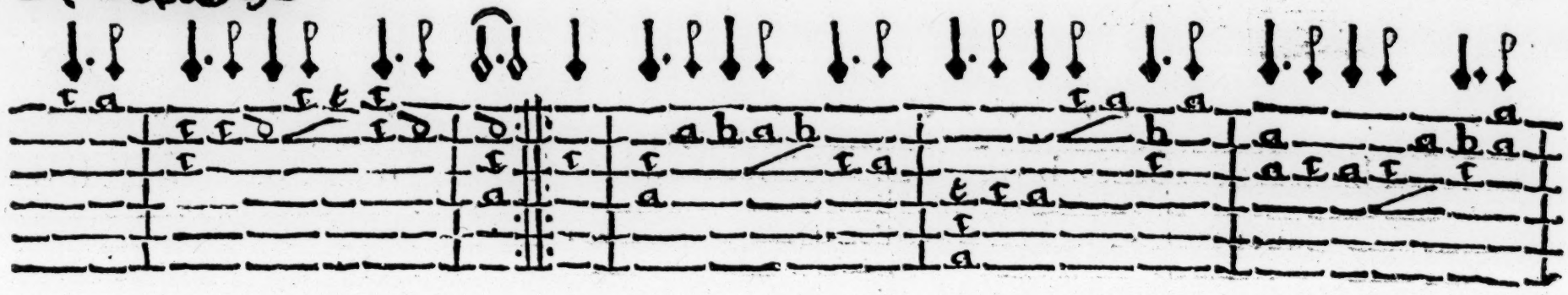


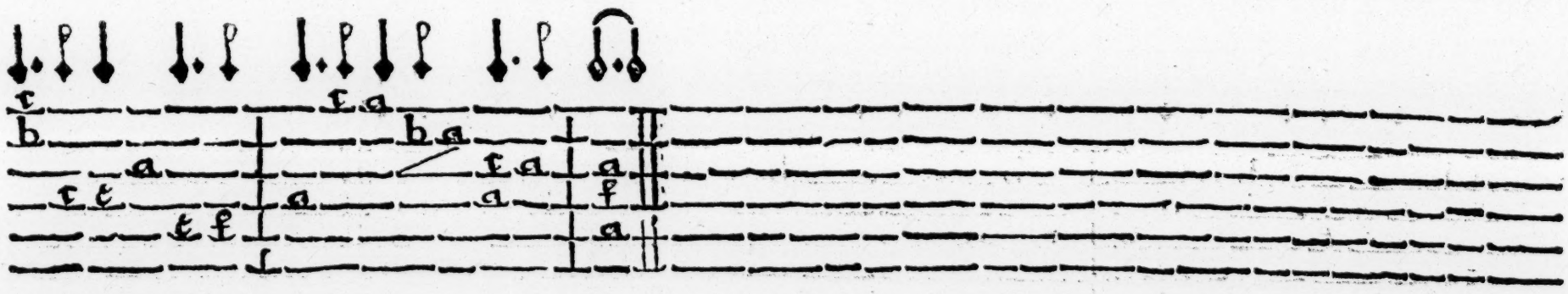
N Ayre.

62



Orant.





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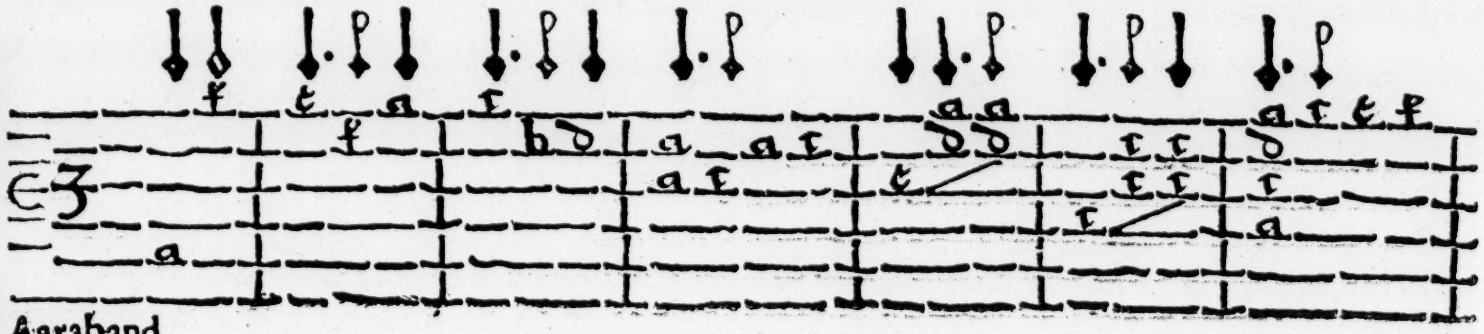
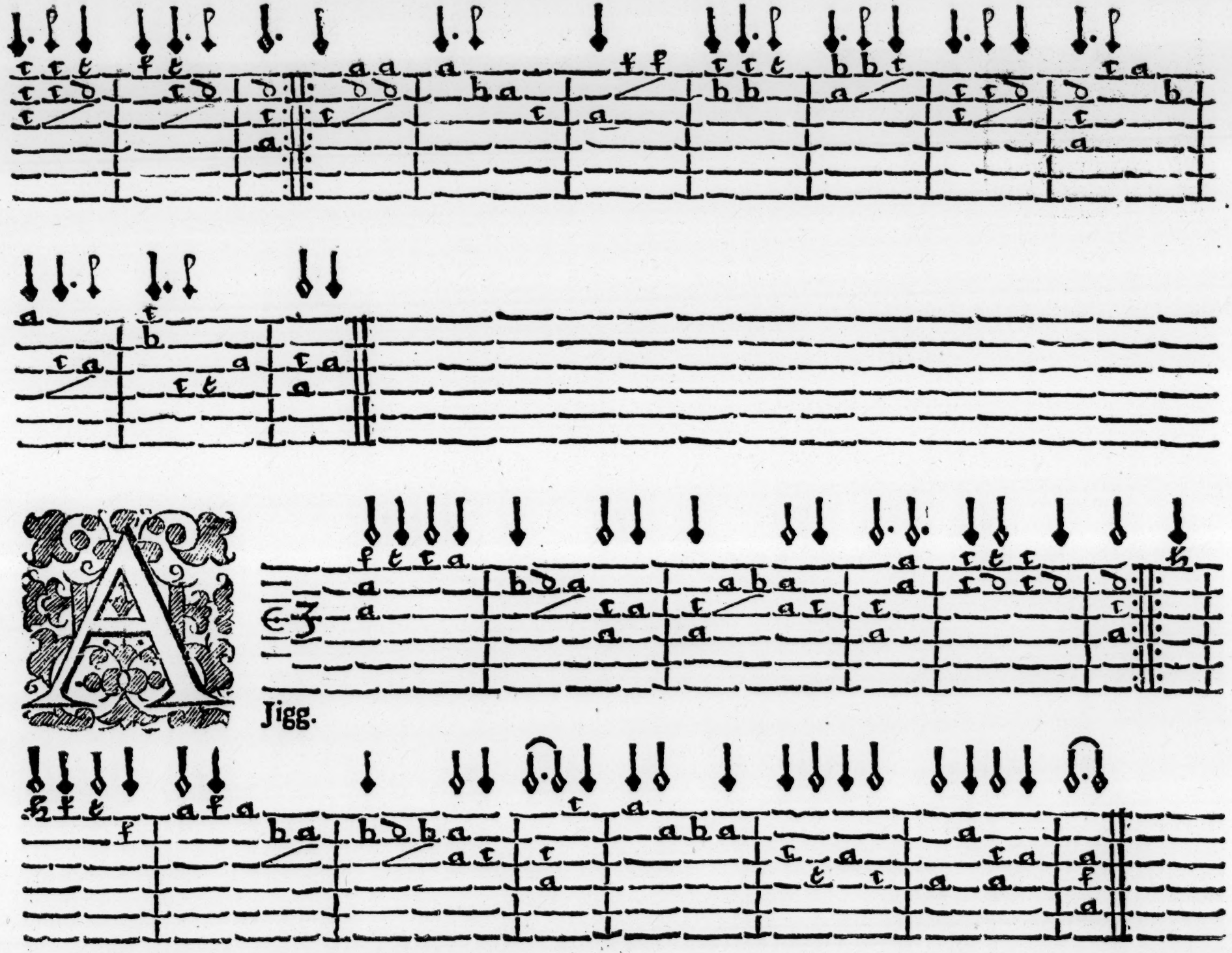


Aaraband.

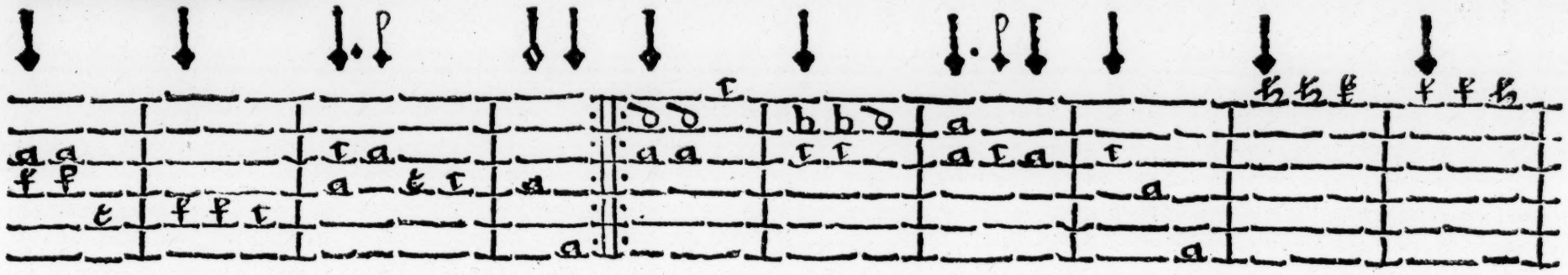

64
Jigg.

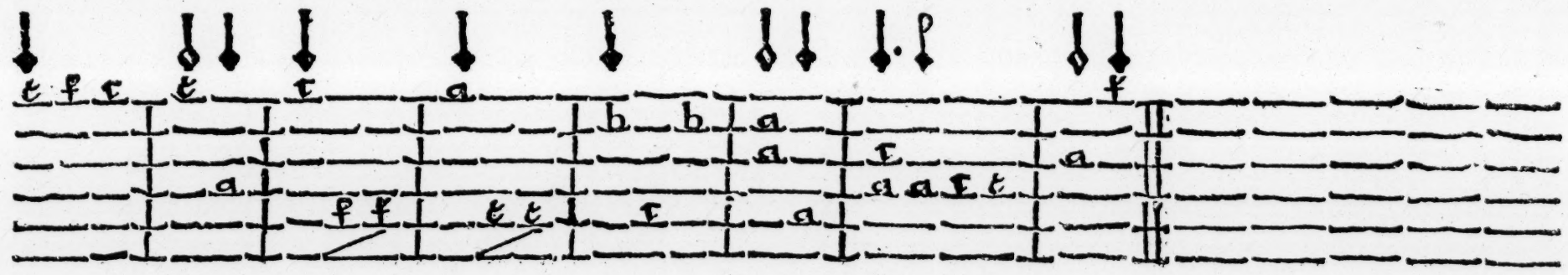
65

N Ayre.

66

Araband.





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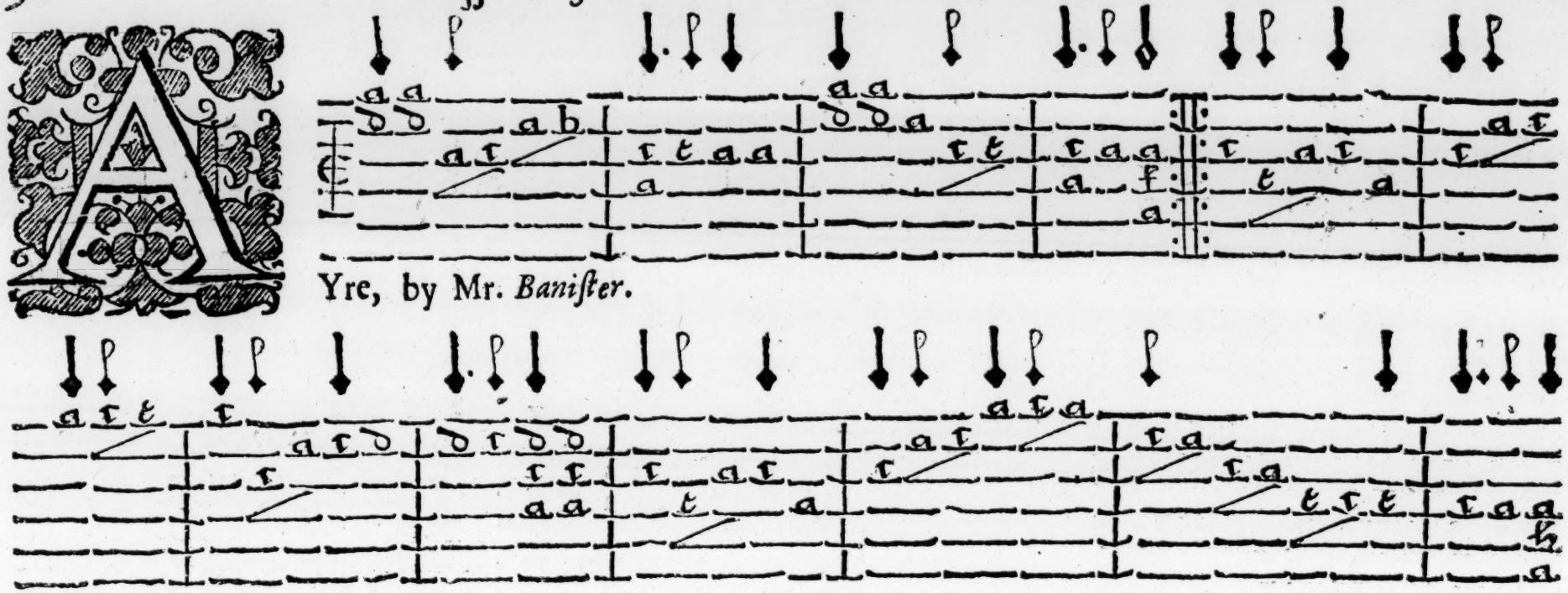
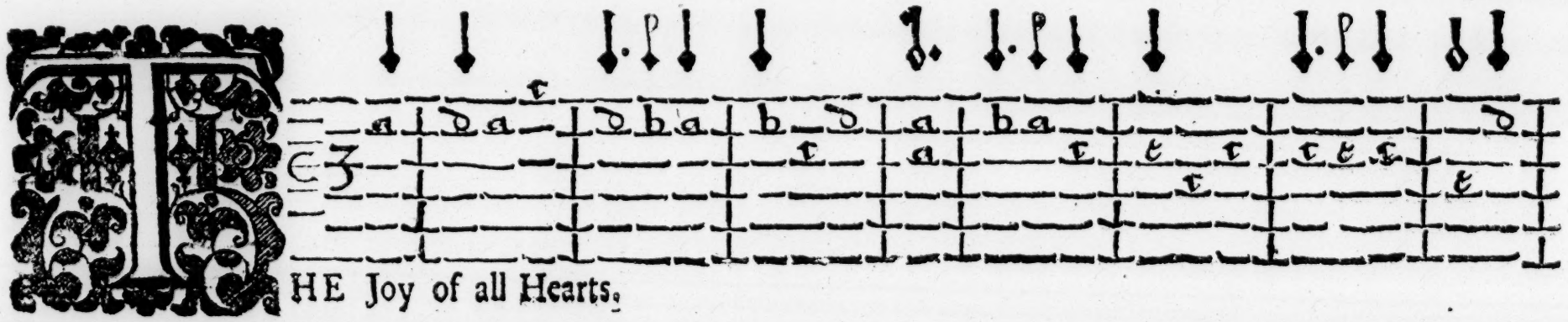


Yre, by Mr. *Banister*.

68

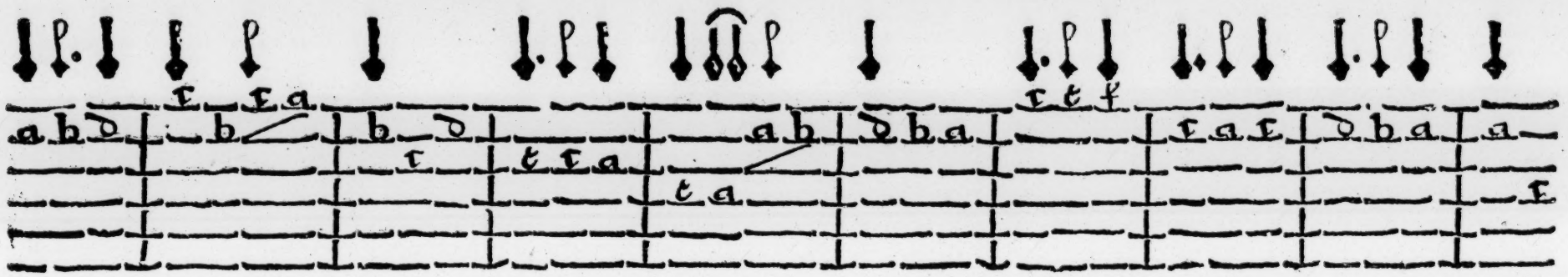


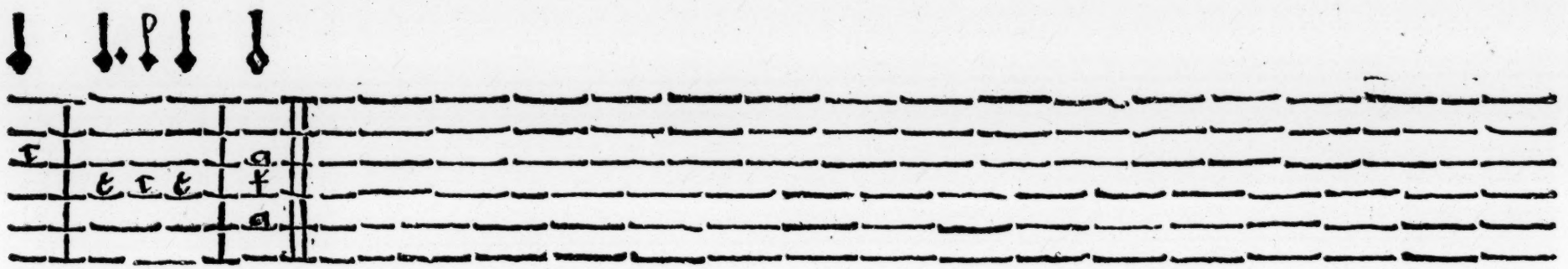
HE Joy of all Hearts.

68 This should be "Thou Joy &
from Shadwell's Play of "The
the music by Wm. Turner
Playford's Choice Ayres &c 16
New Ayres & Dialogues 1678. W

69 a song in Porter's play of "The Villain." 1663.

Ve. It is "The Libertin
er. See
1679.
Wit & Drollery
1682.





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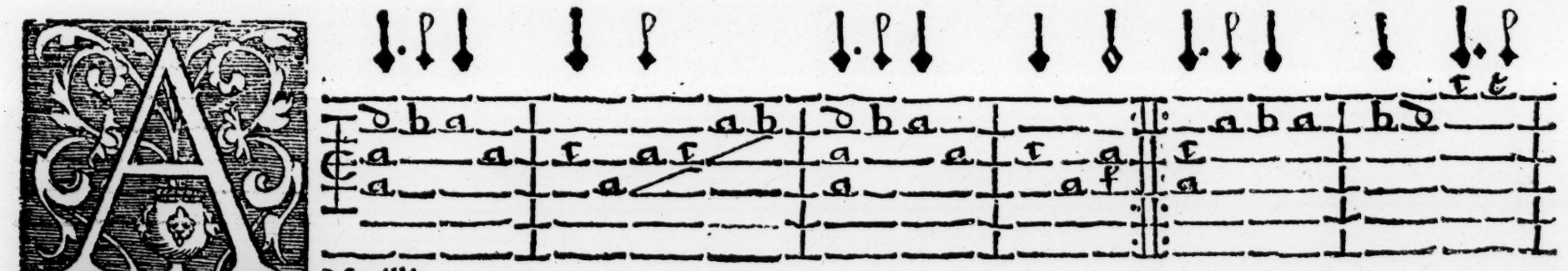
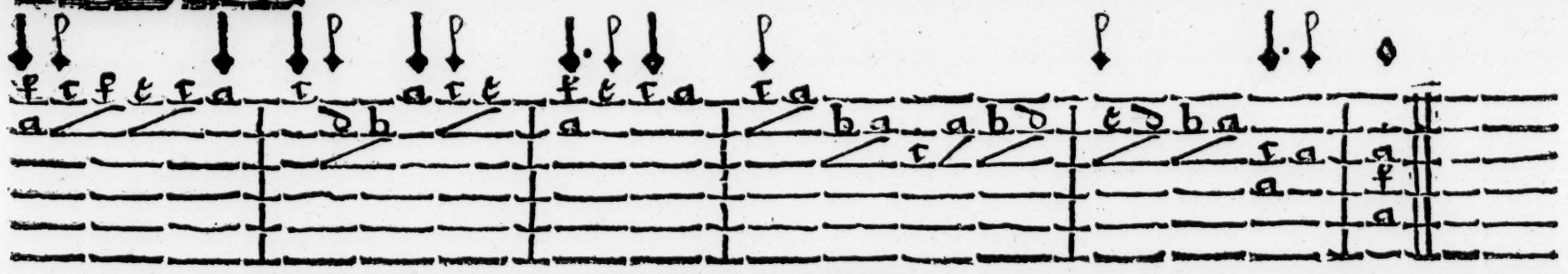


Marillis.



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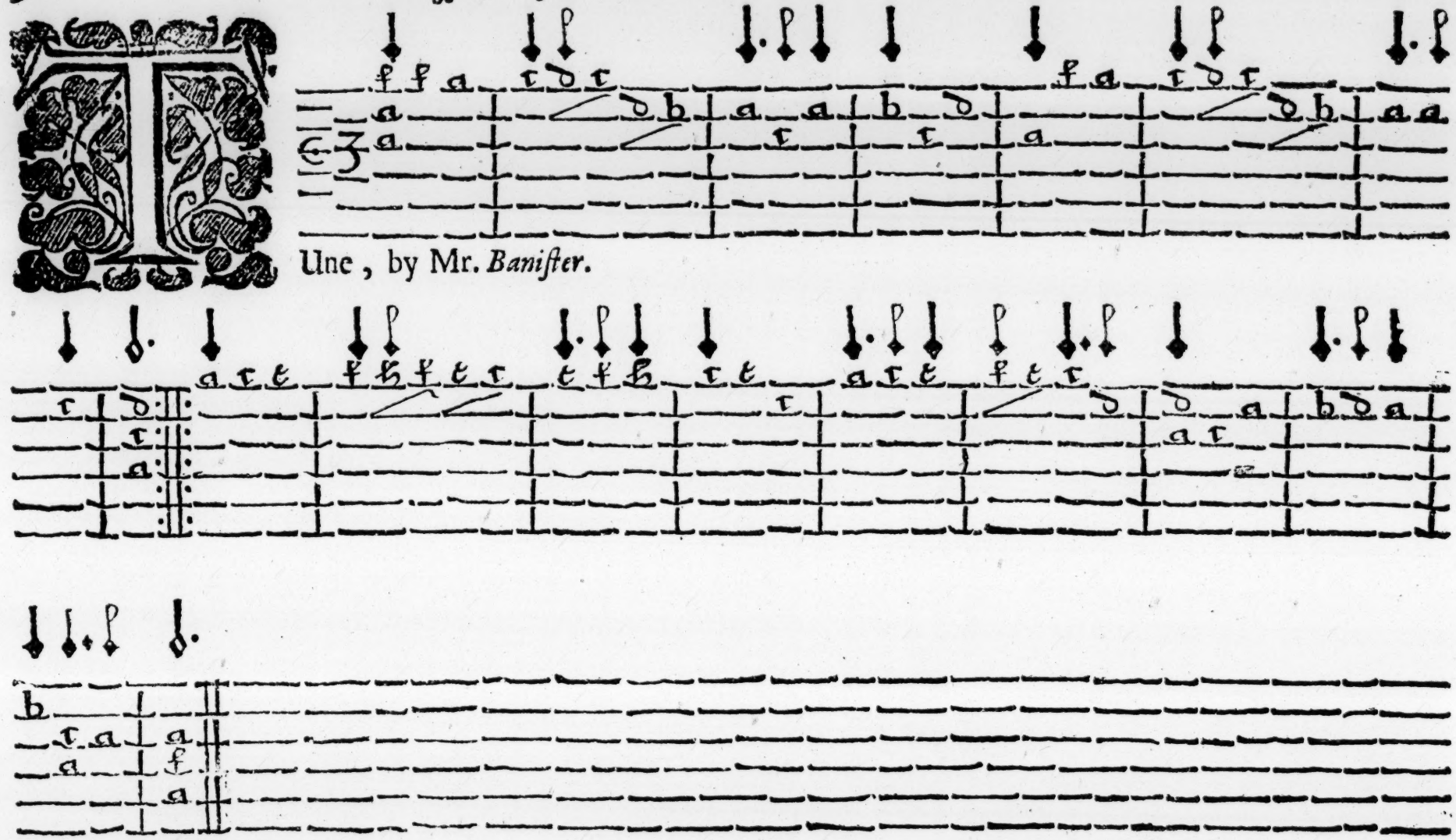
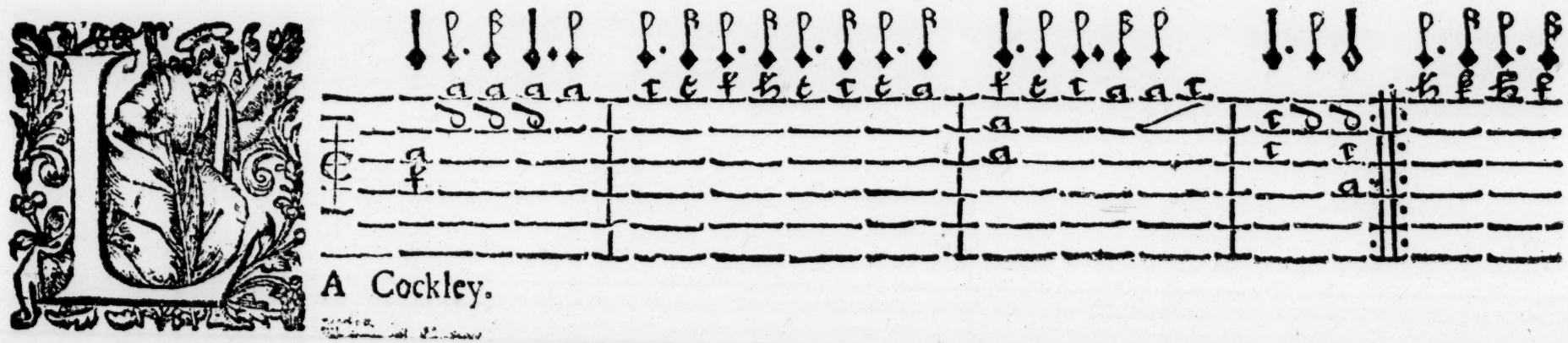
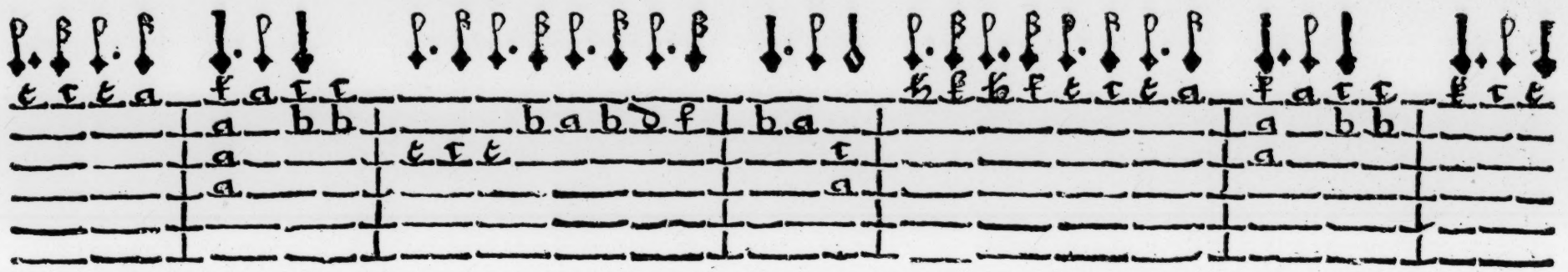


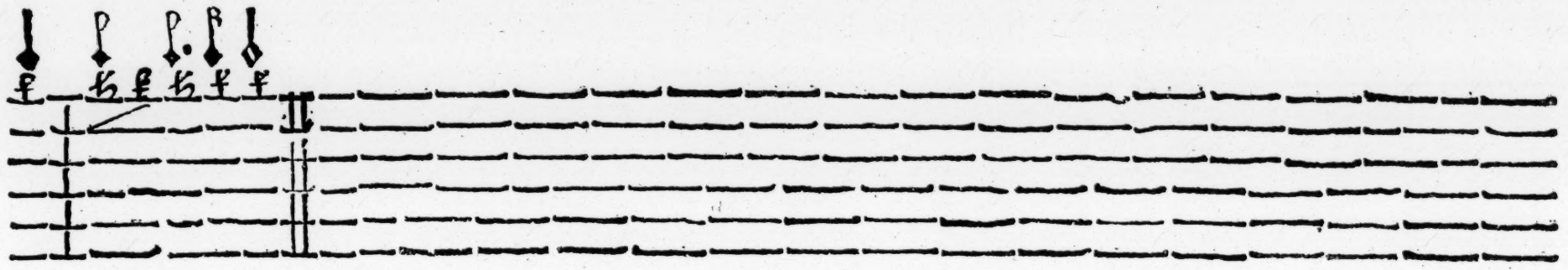
Une, by Mr. *Banister*.

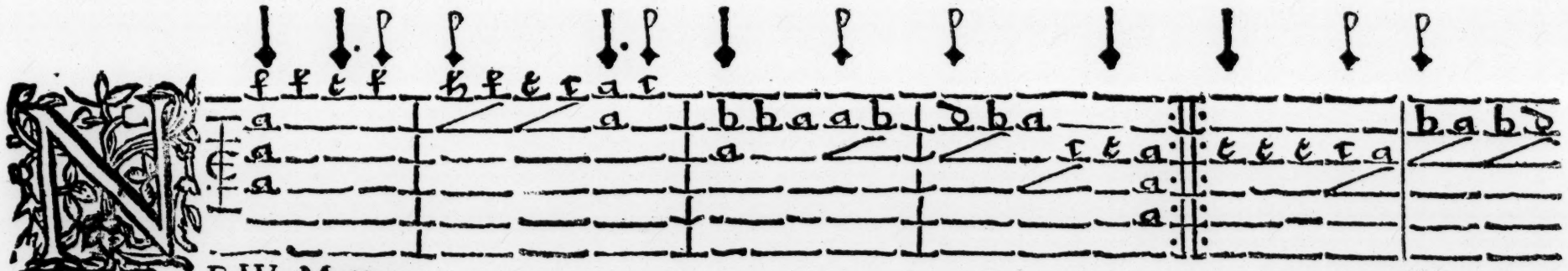
71



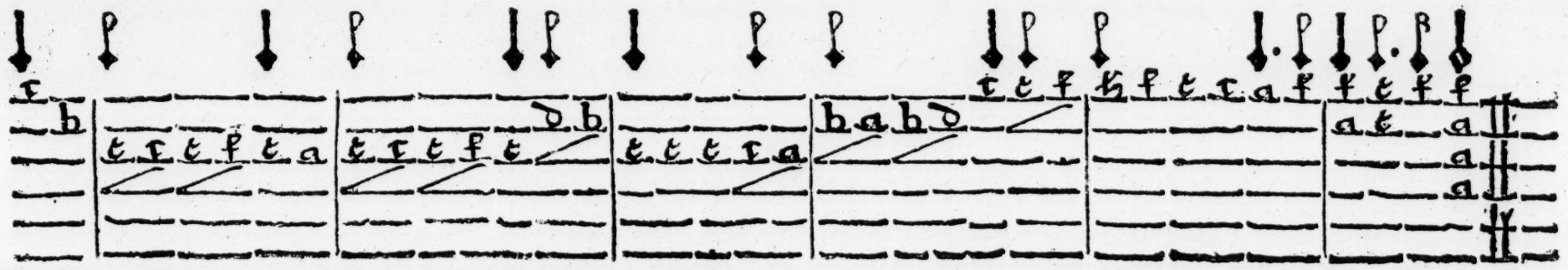
A Cockley.





72 

NEW Muttar.

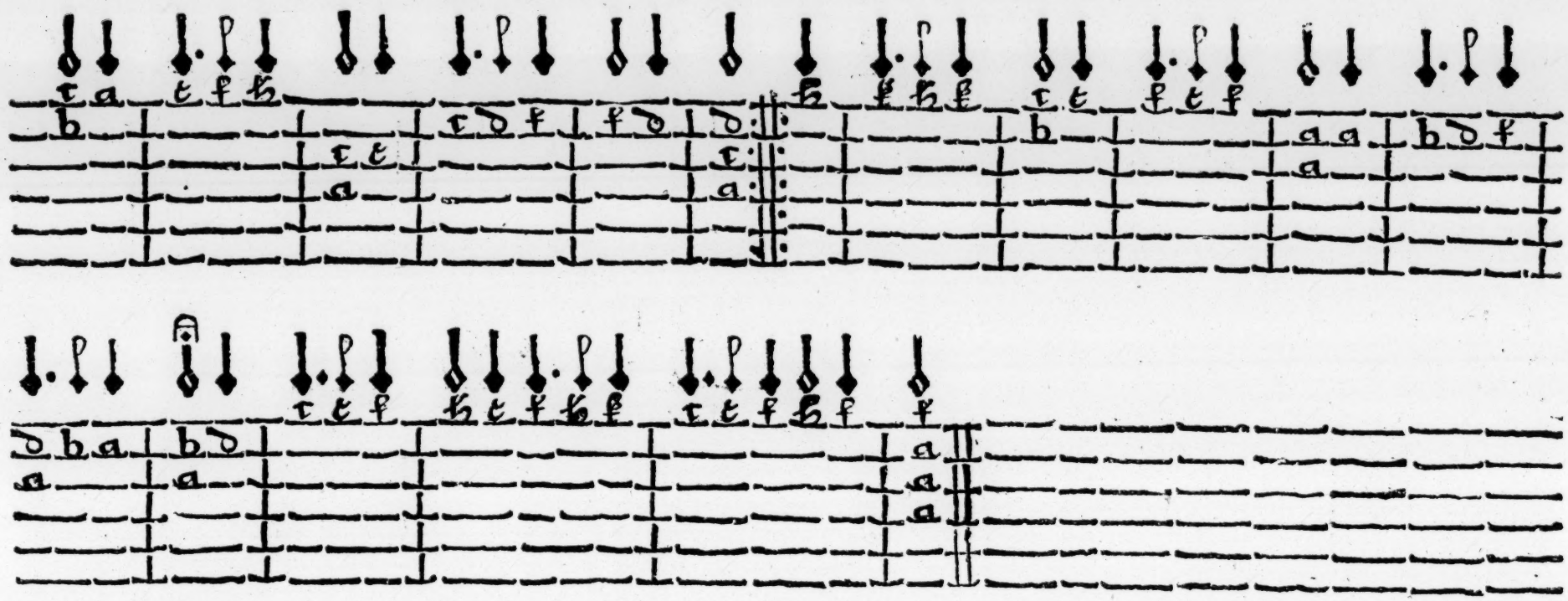


73

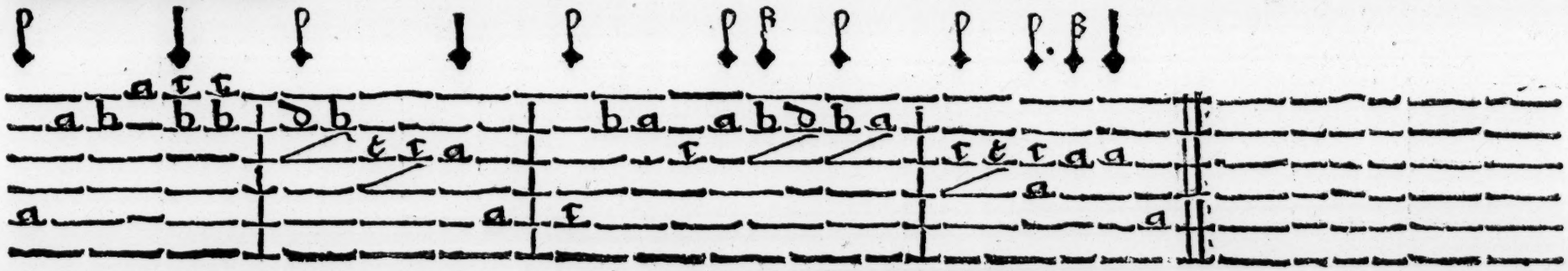
Xford Tune.

74

Bington Jigg.



75 THE Maids Rant.



76

OMe Boy fill us, &c.

77

LET *Oliver* now be forgotten.

The End of the First Part.

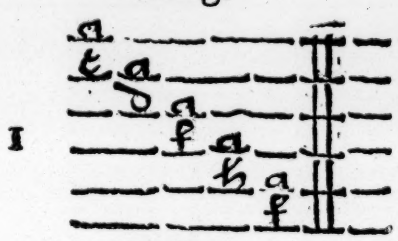
76. In the Roxburghe Collection.

Come boy, fill us a bumper
We'll make the nation roar
She's grown sick of a Rumper
That sticks on the old score &c

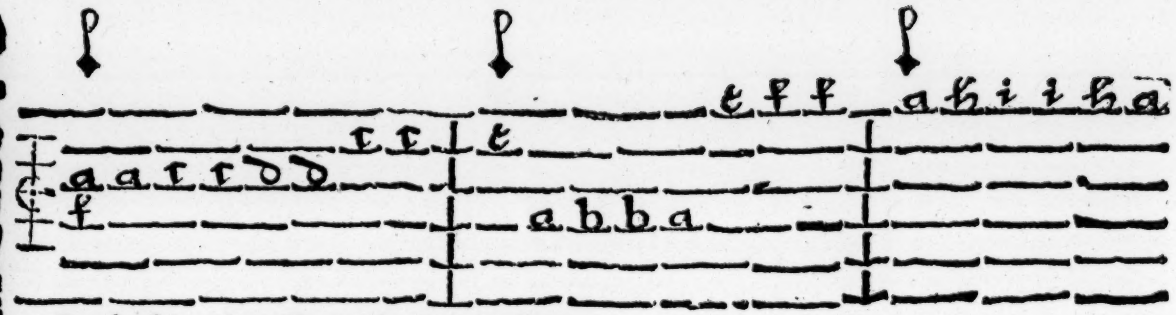
77 Written by Tom D'Urfey. —
O. Cromwell is said to have been fond of music, but it was at a very low ebb during the Protectorate. —

The Second PART.

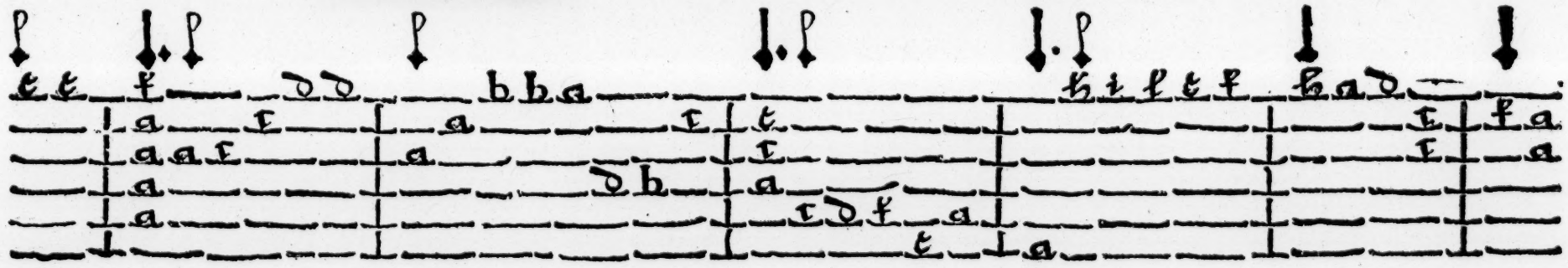
Harp-way Flat Tuning.

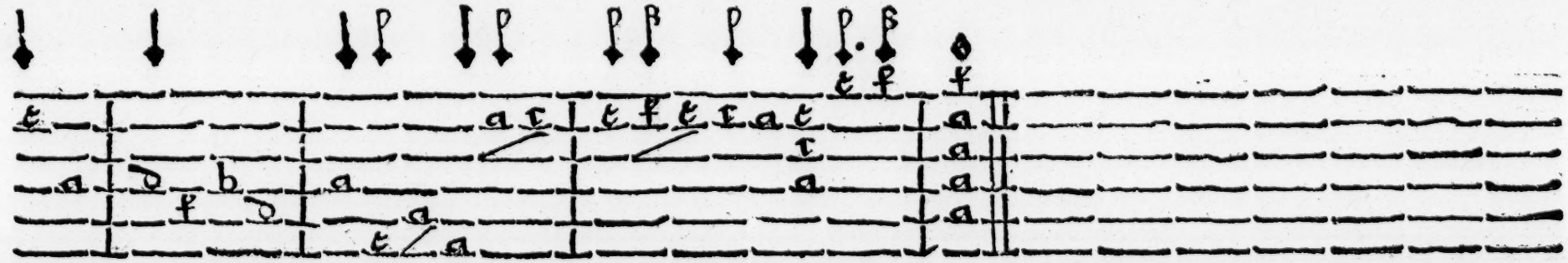


Unisons.



Prelude, by Dr. *Charles Colman.*





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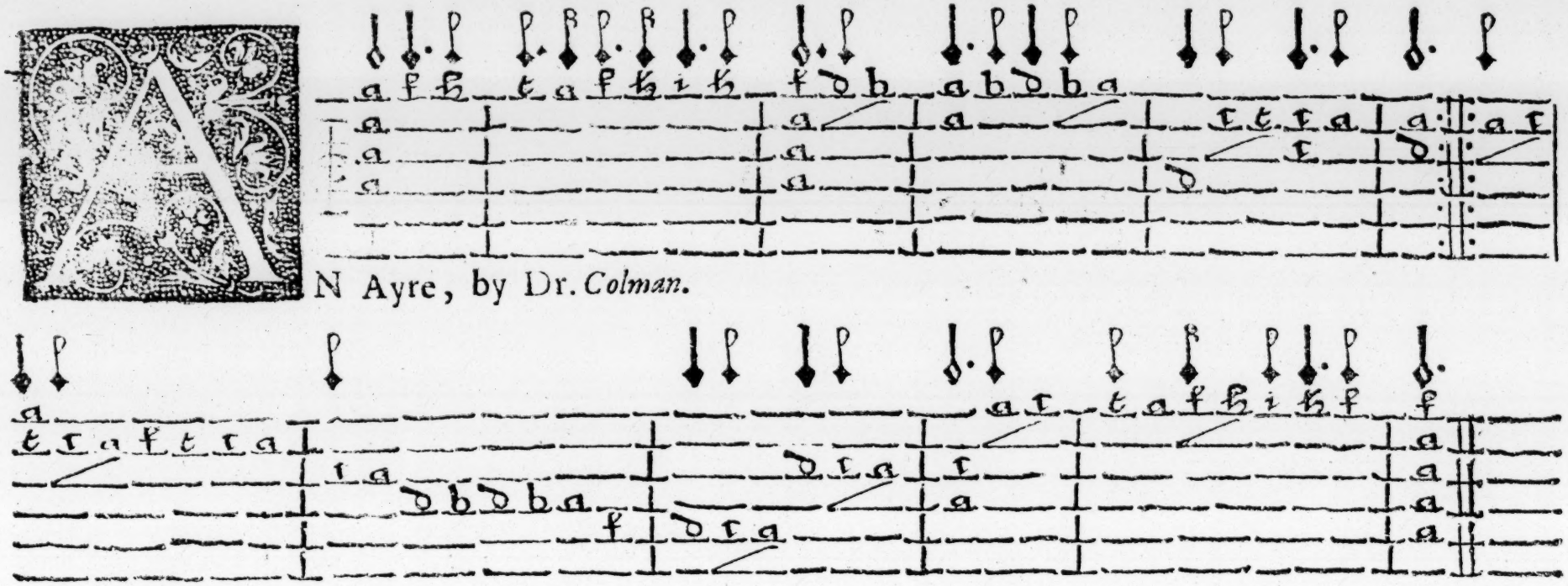
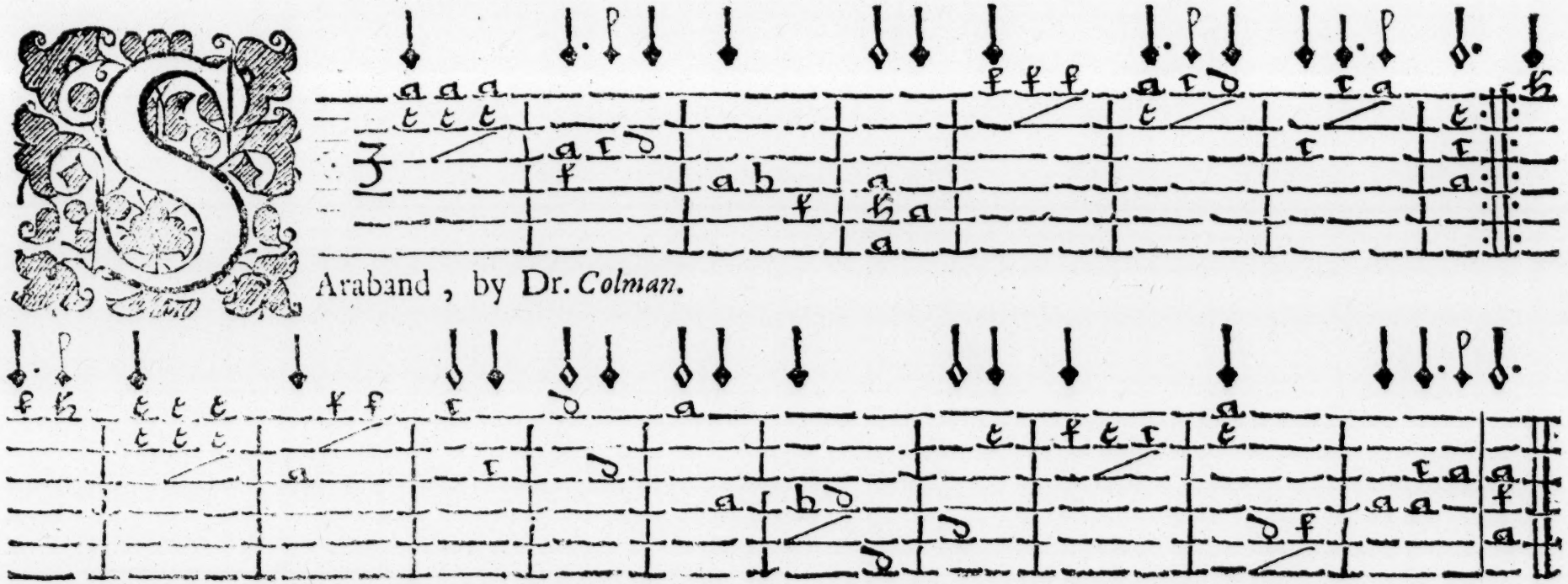


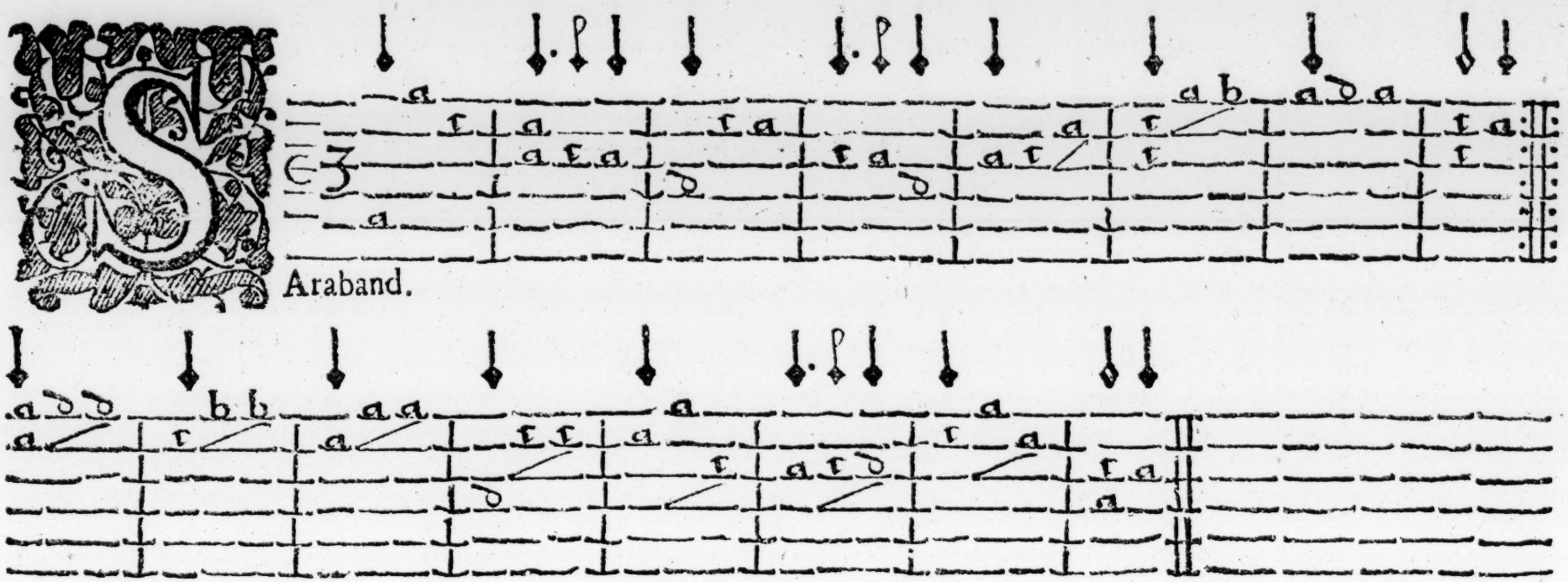
AN Ayre, by Dr. *Colman.*

3



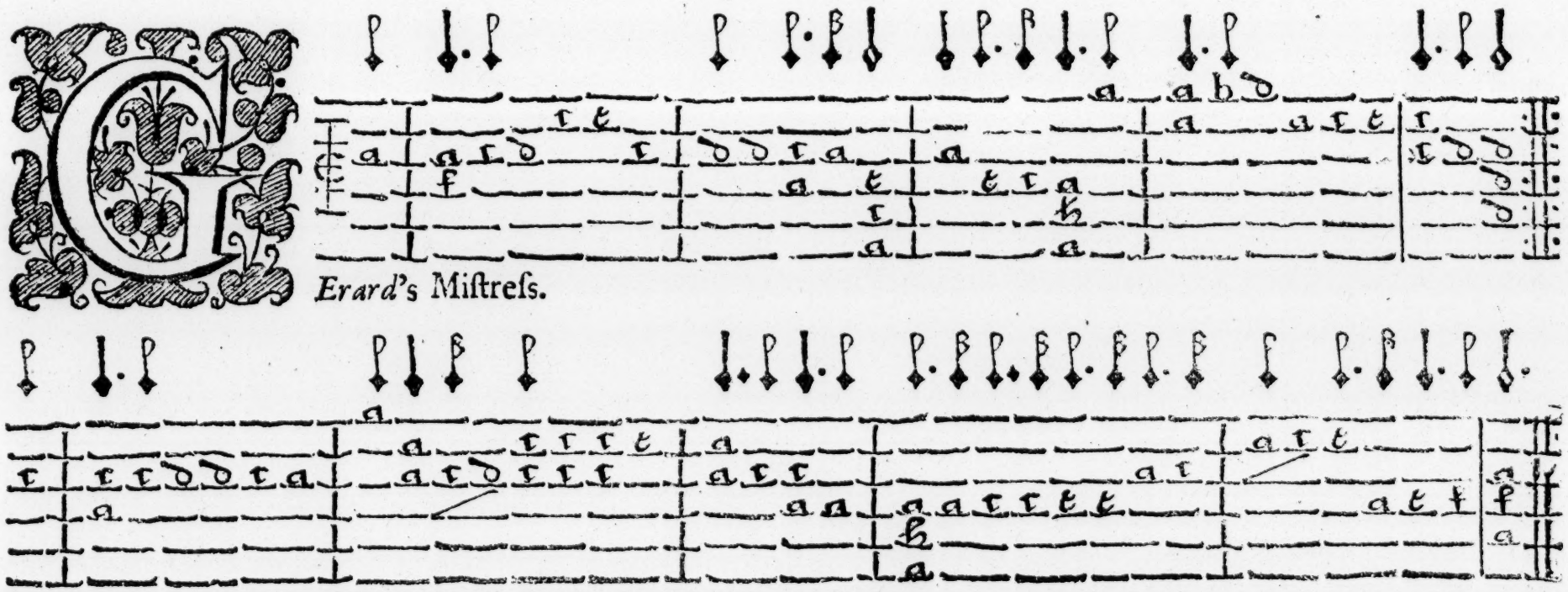
Araband, by Dr. *Colman.*

4



Araband.

5



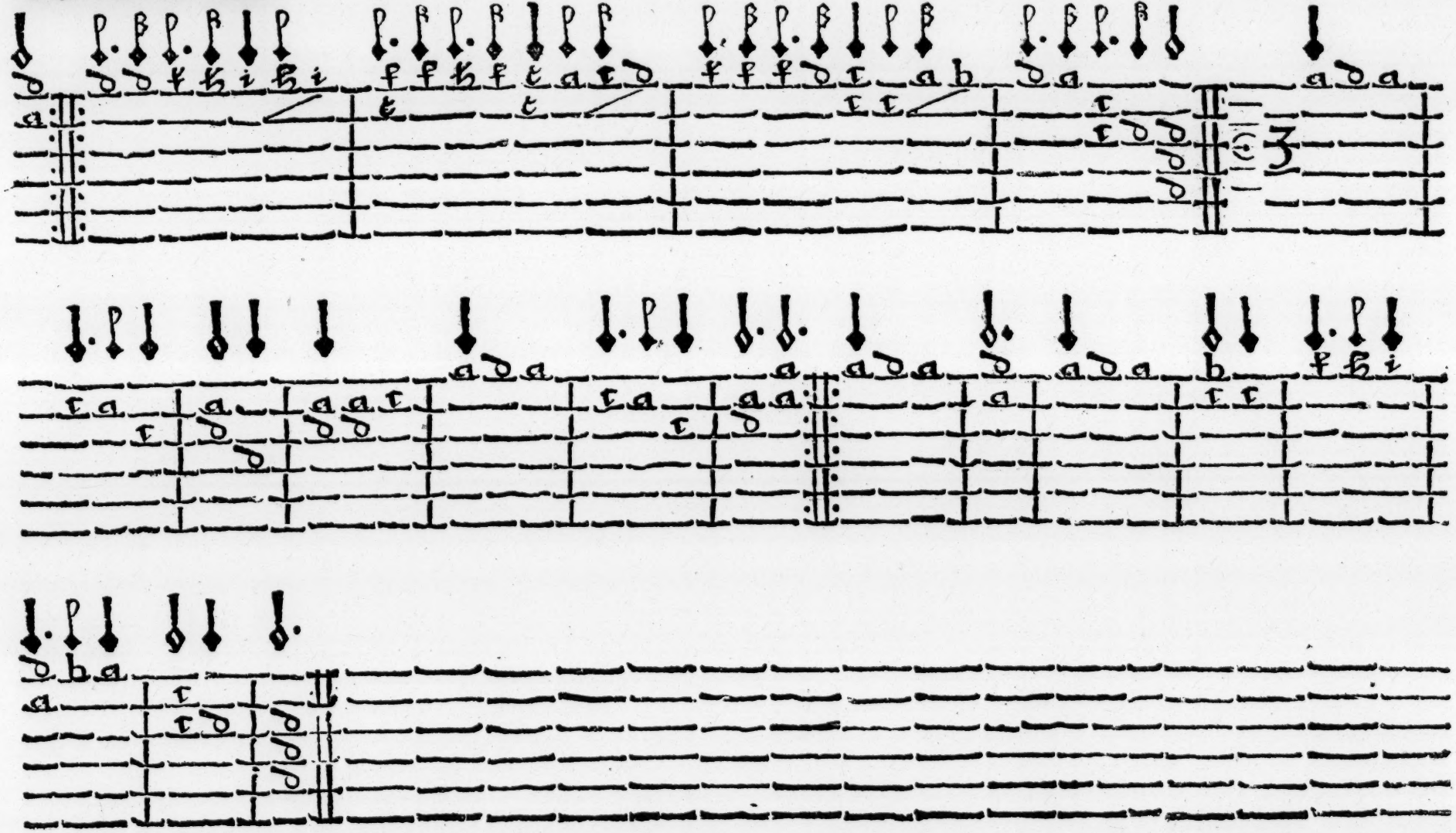
Erard's Mistress.

6

A Laviuone.

7

HE Figary.



8

Araband.

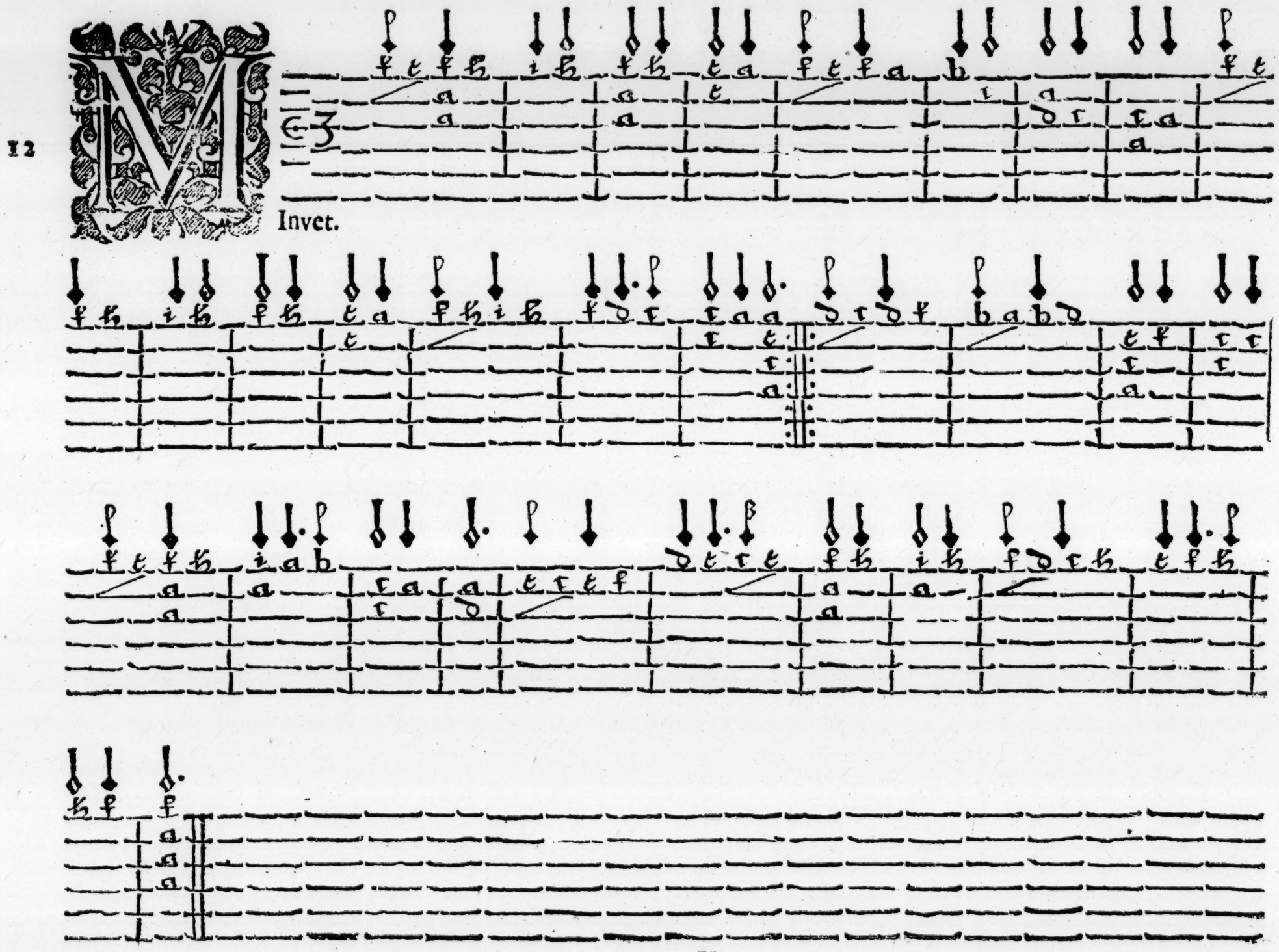
9

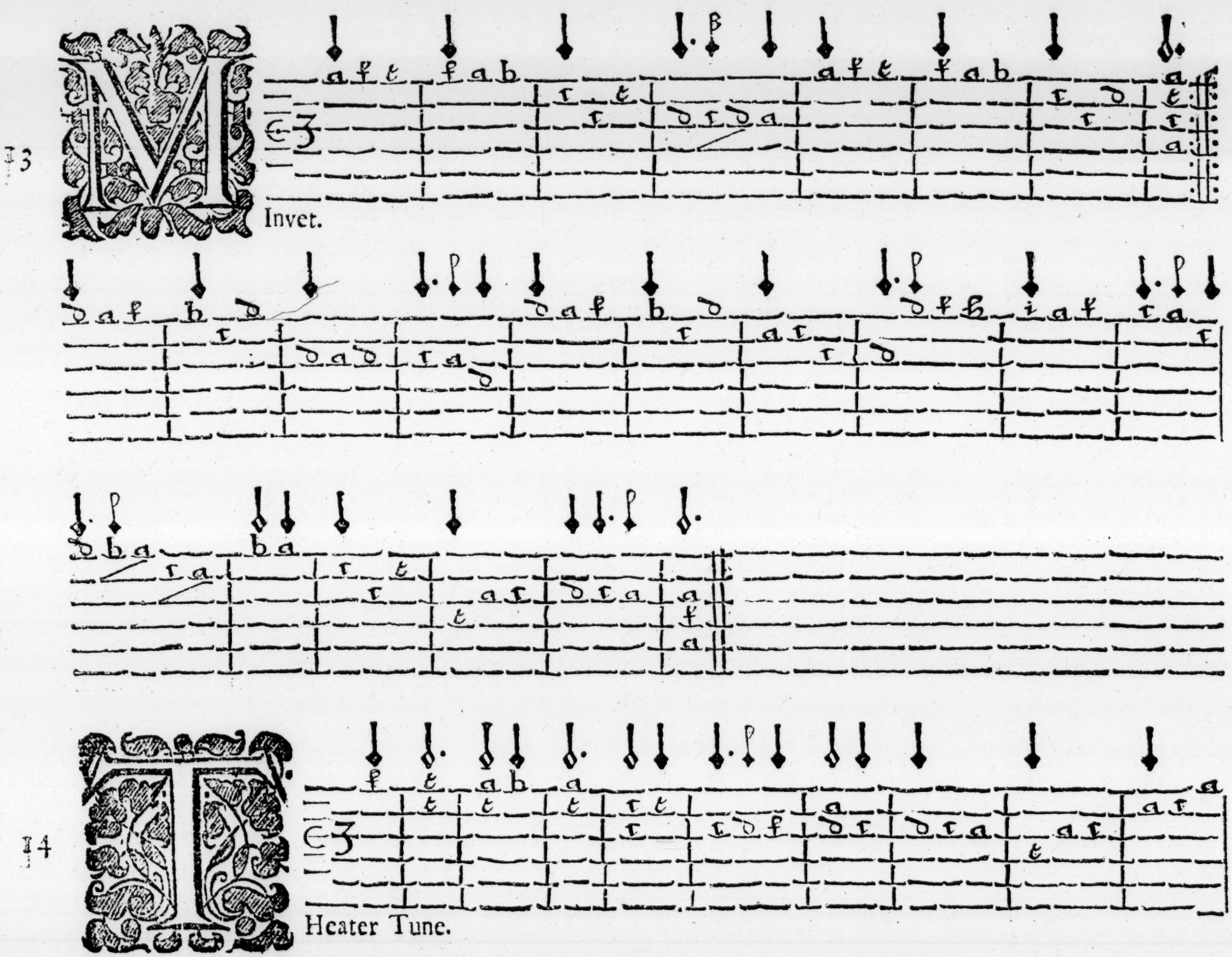
Heater Tune.

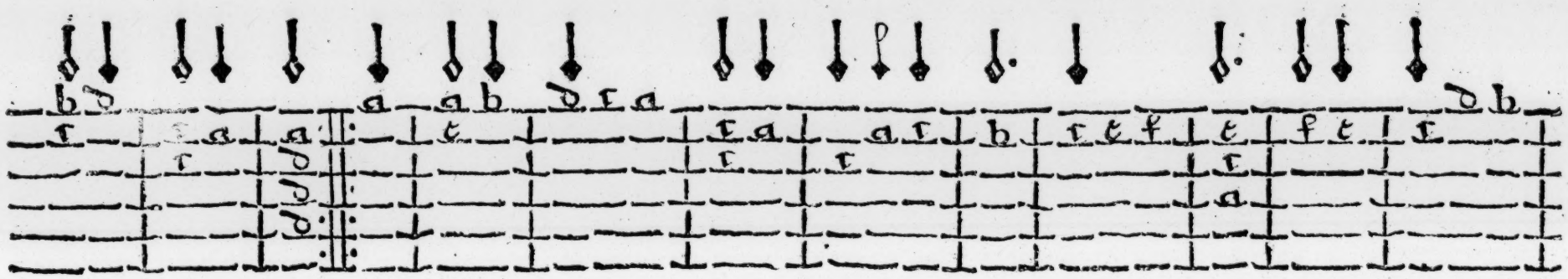
10

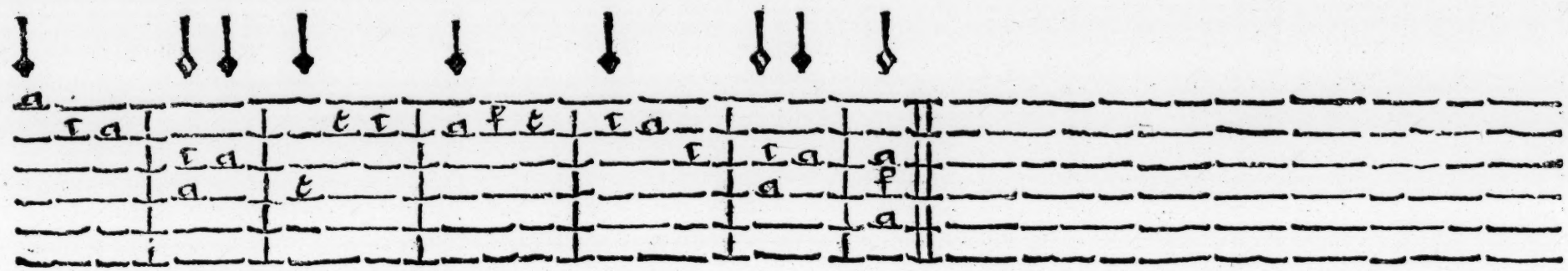
Invet, by Mr. *Baptist.*

11 Ould Man his wish obtain.

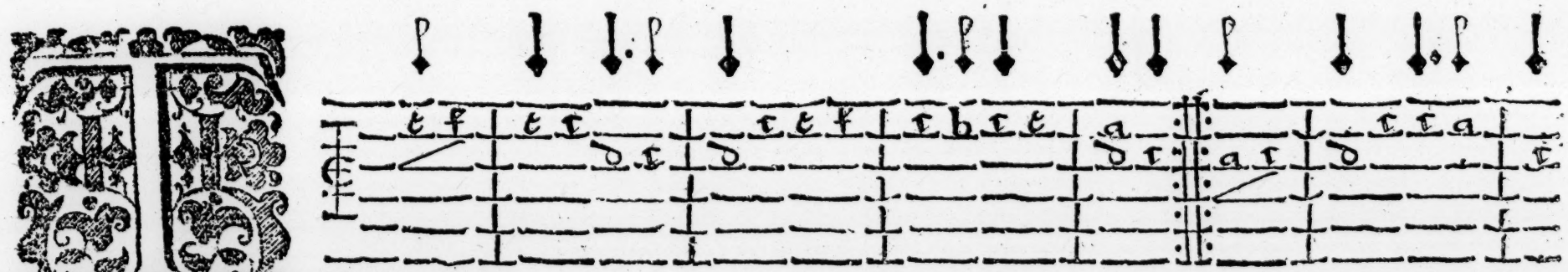

12
Invet.


13
Invet.
14
Heater Tune.

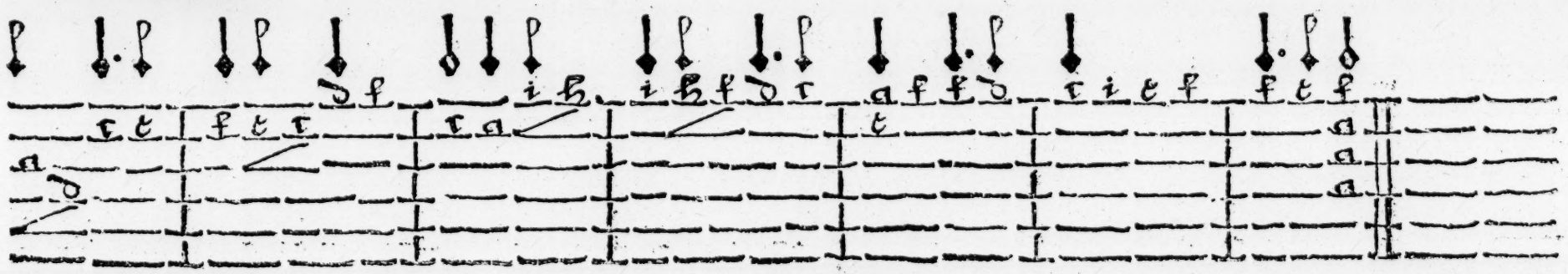




15



Heater Tune.



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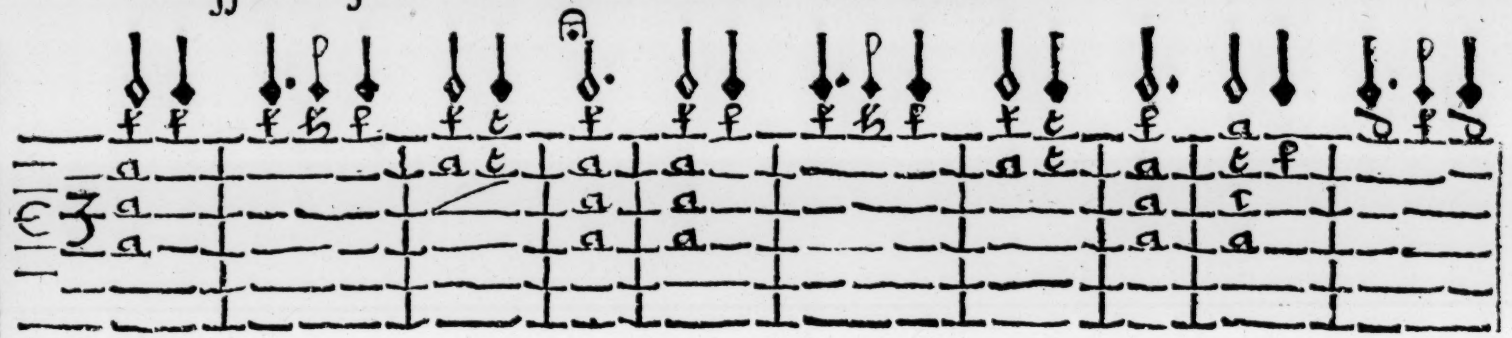
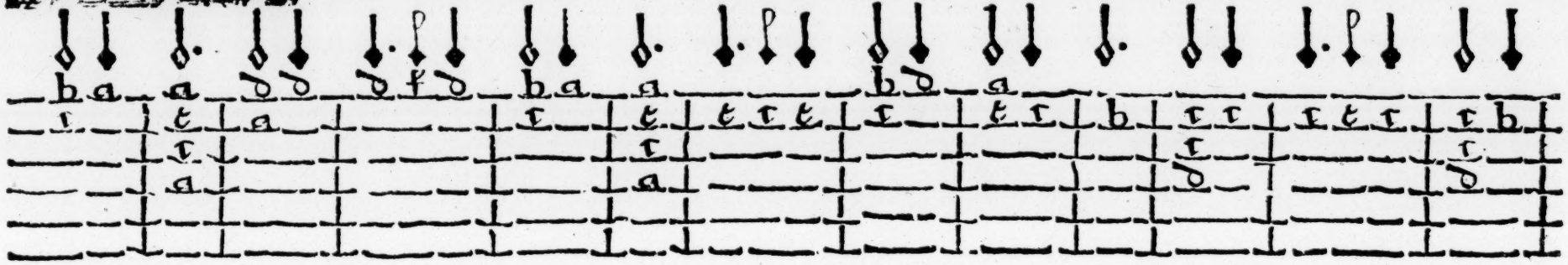
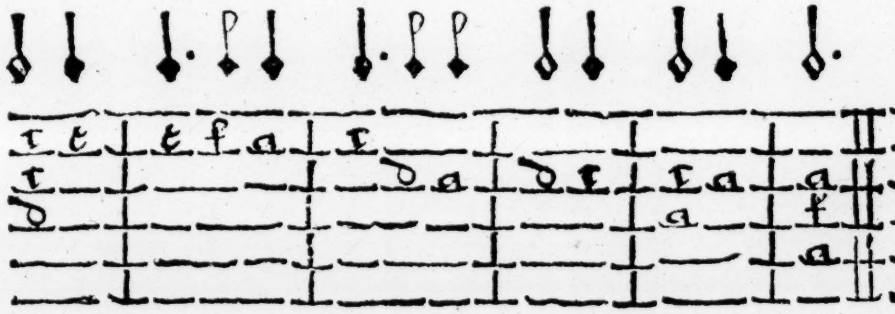


Round O.





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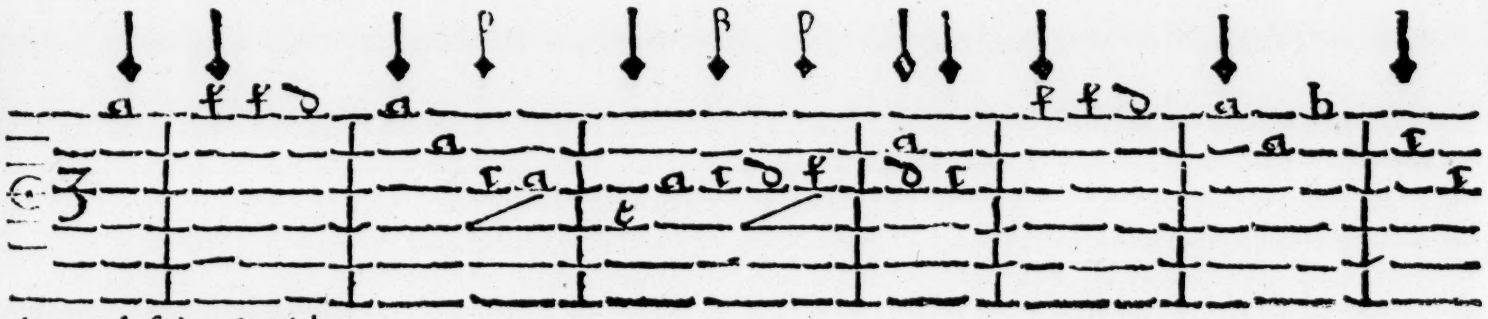
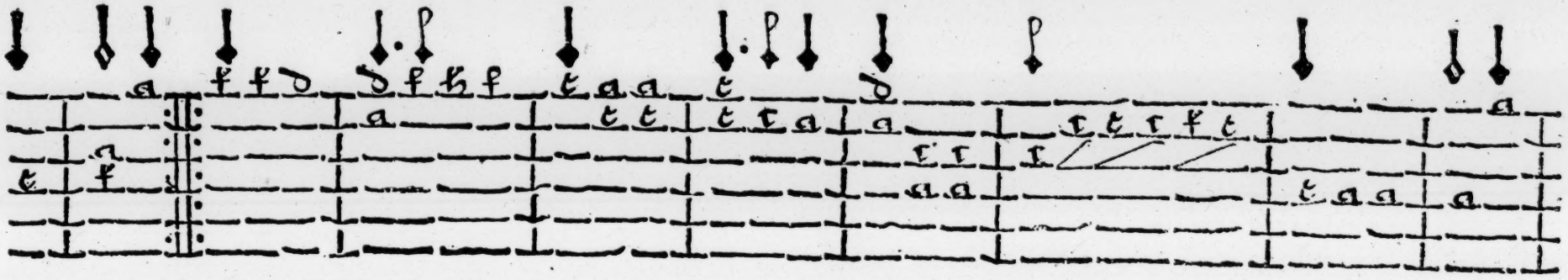
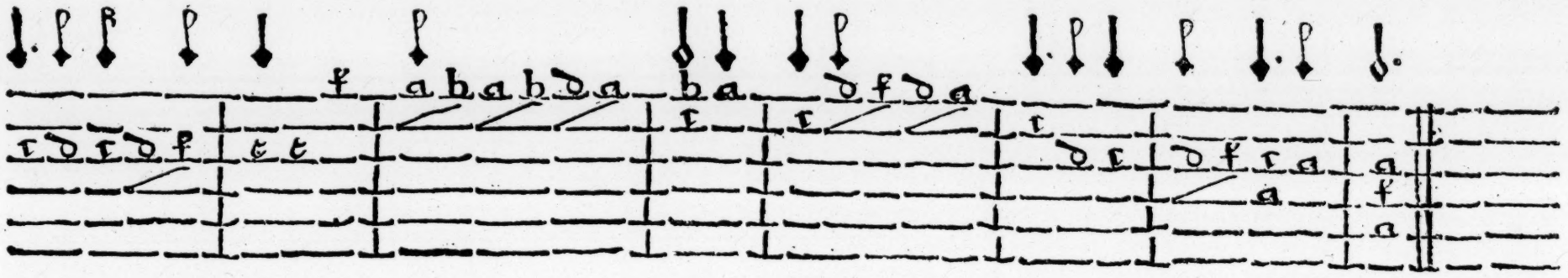


Arewel fair *Armida.*





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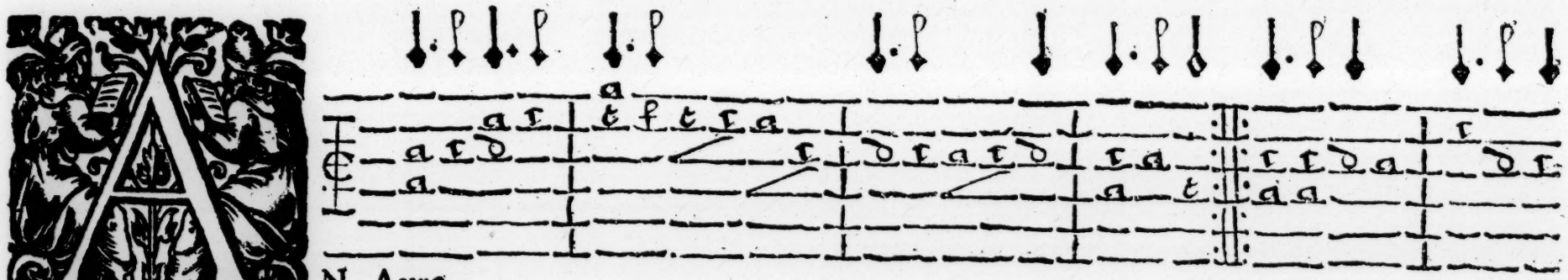

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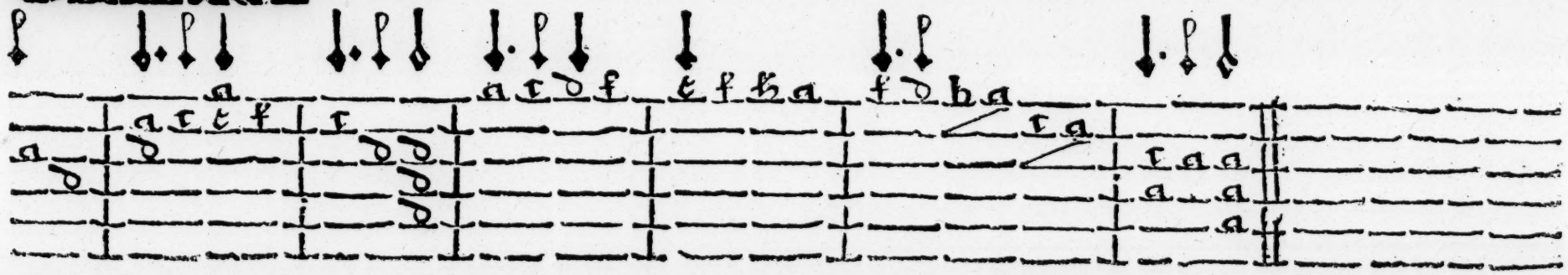

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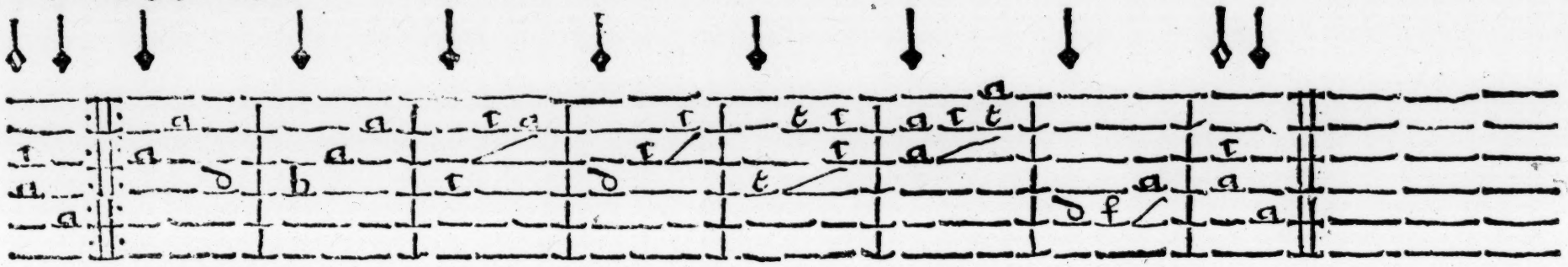

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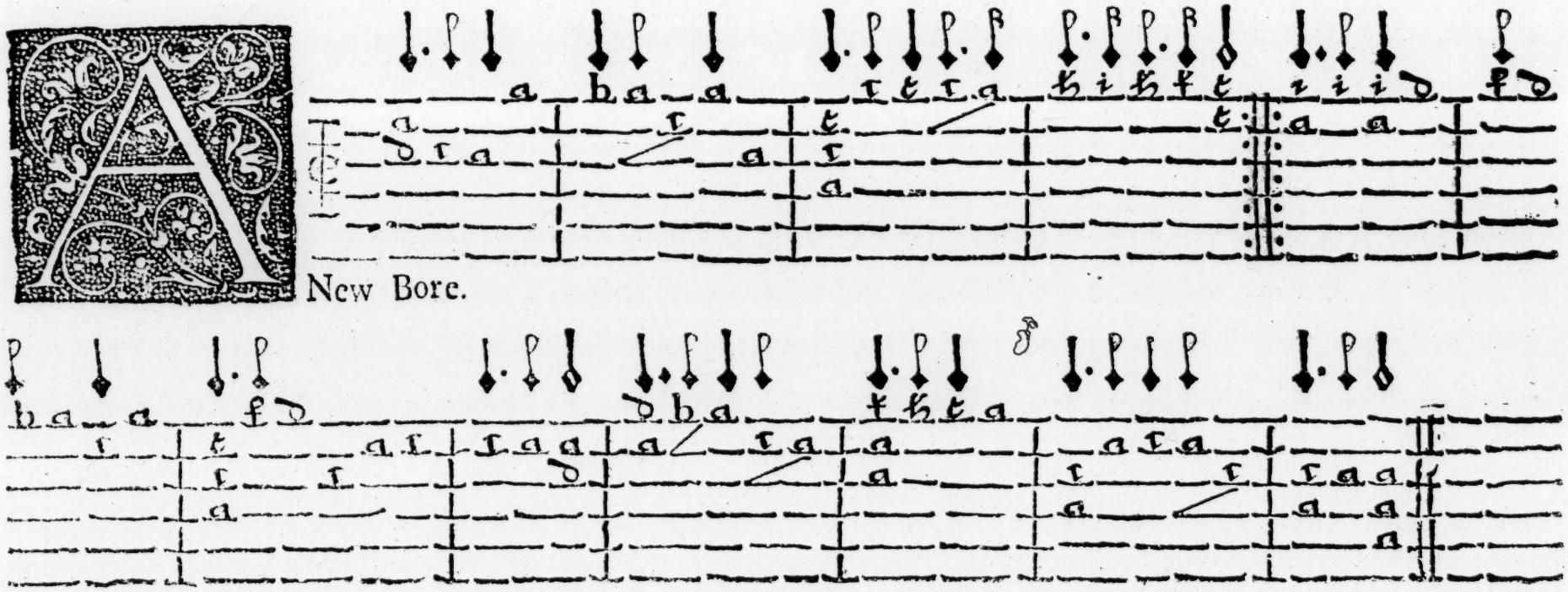

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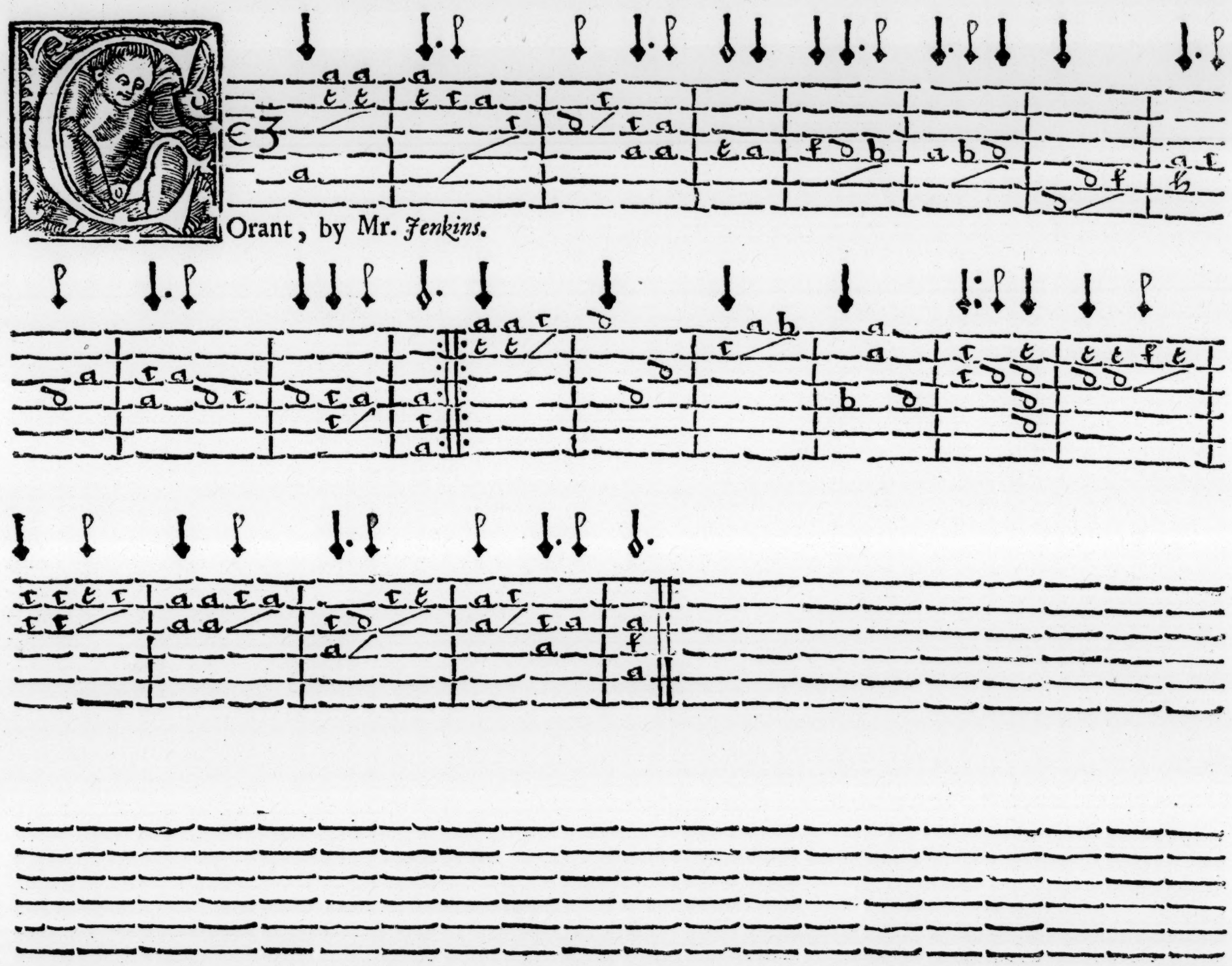

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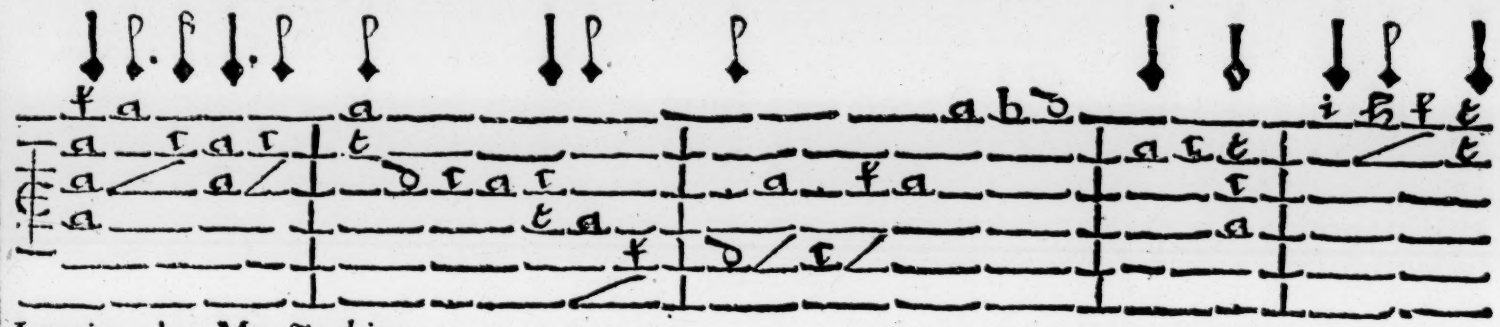

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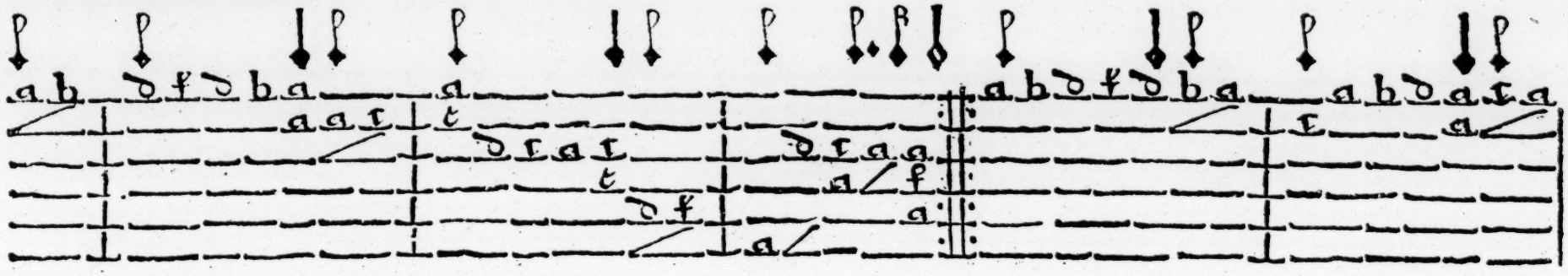

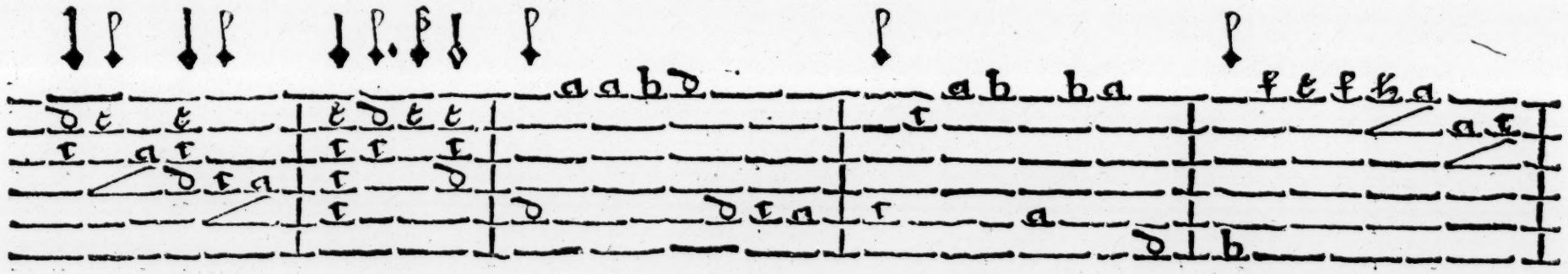

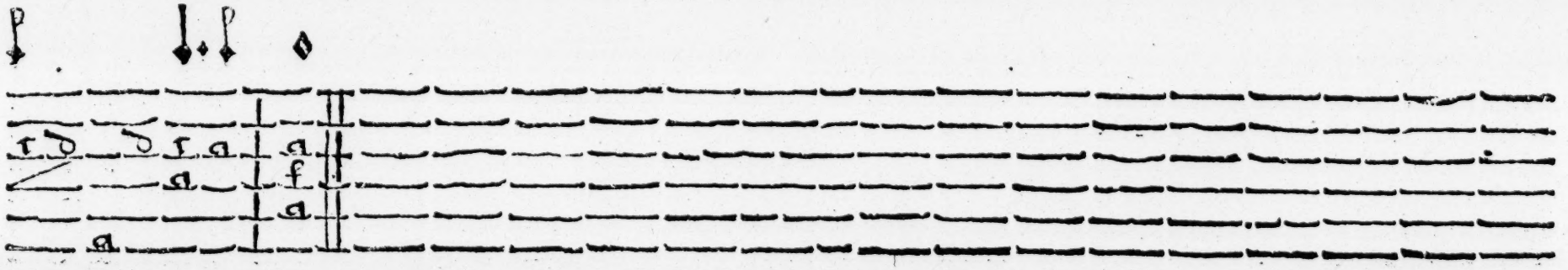

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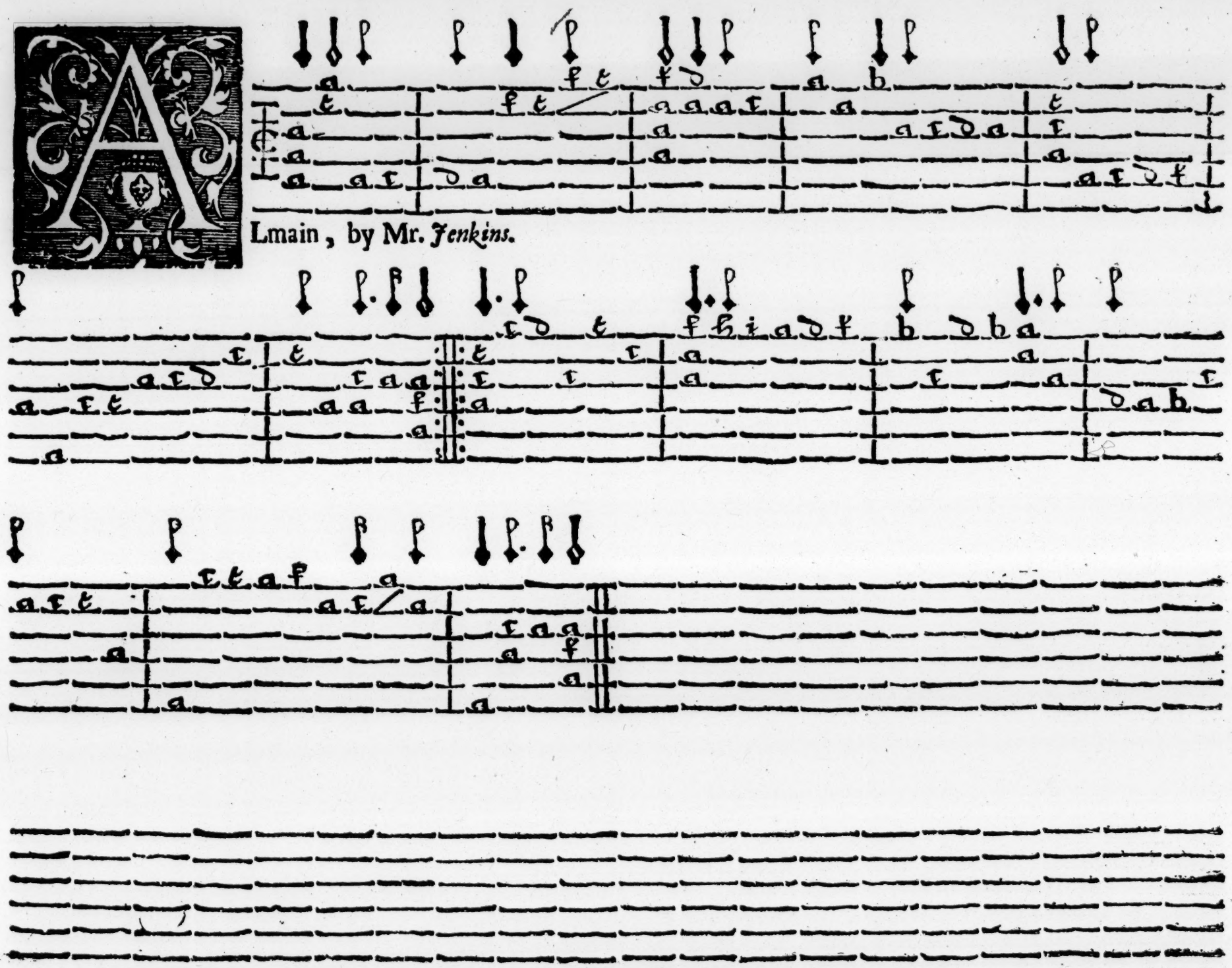

24

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25

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26

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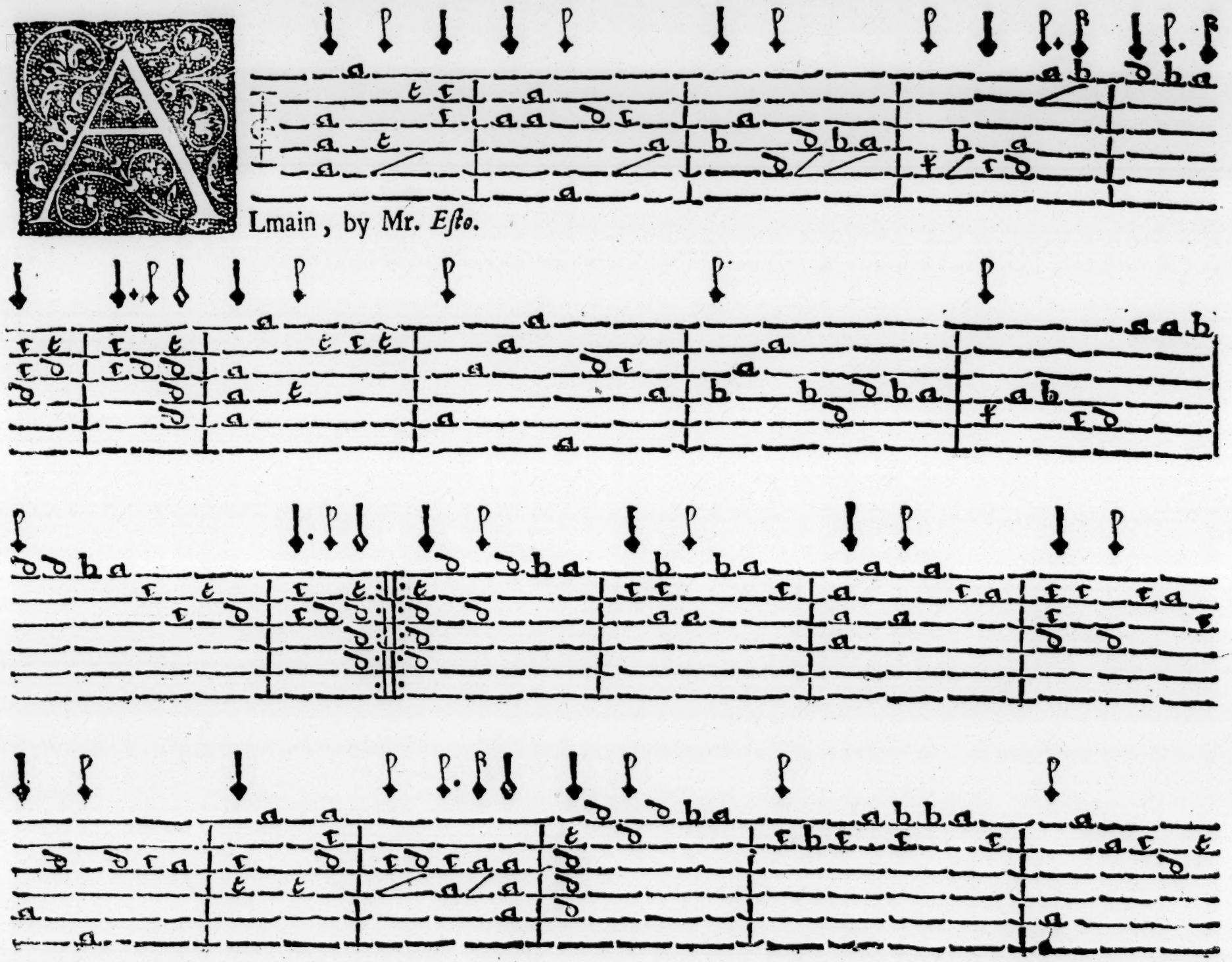

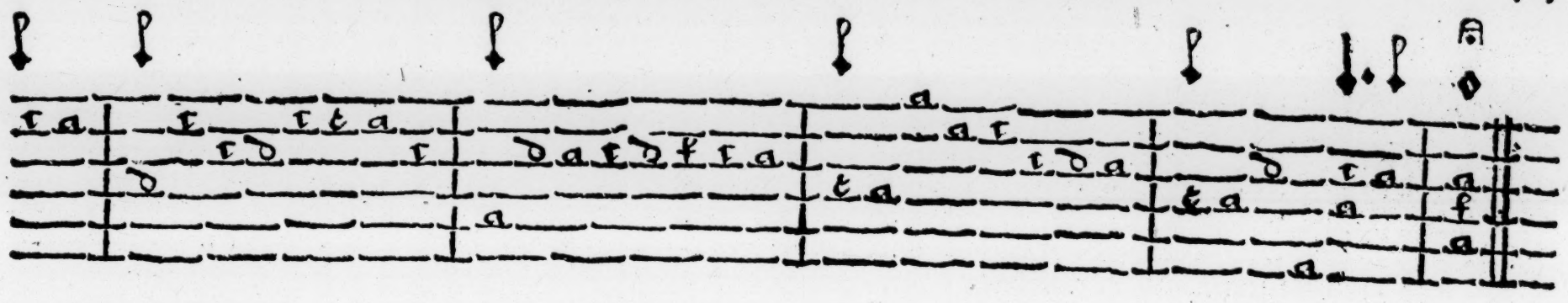

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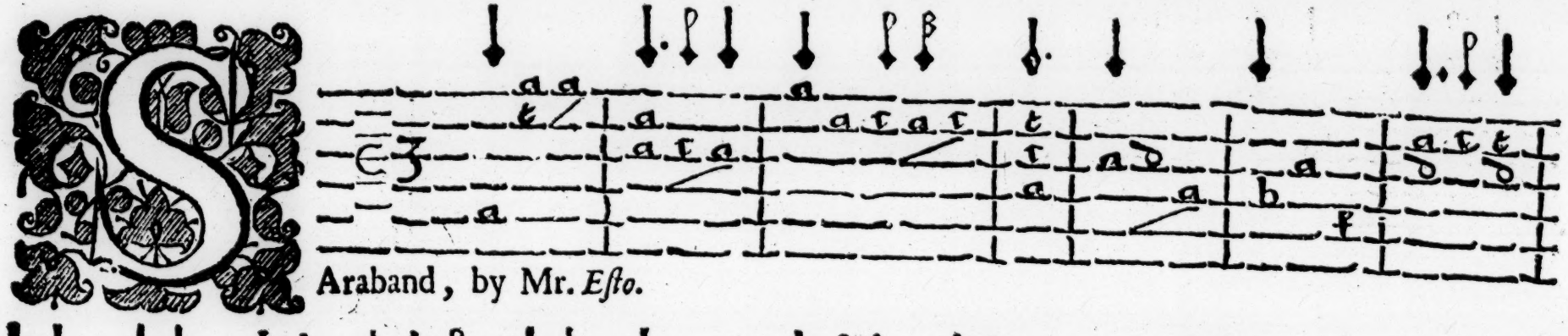

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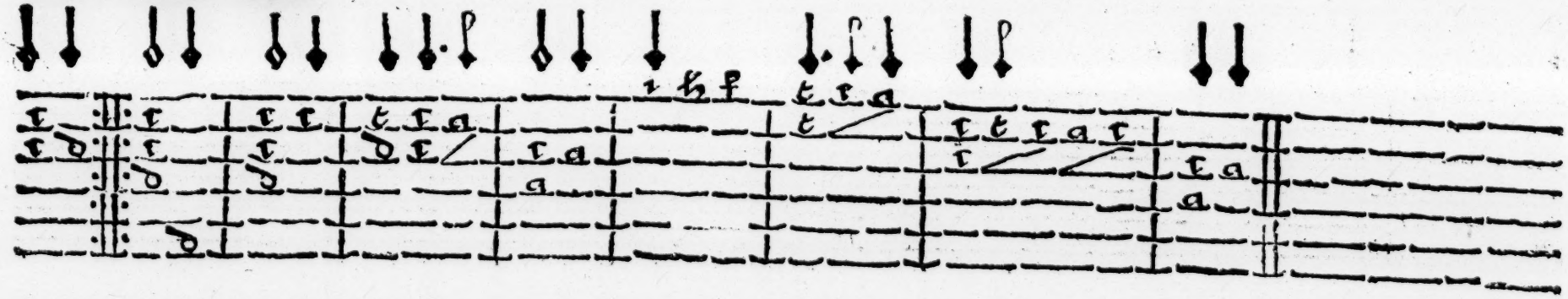

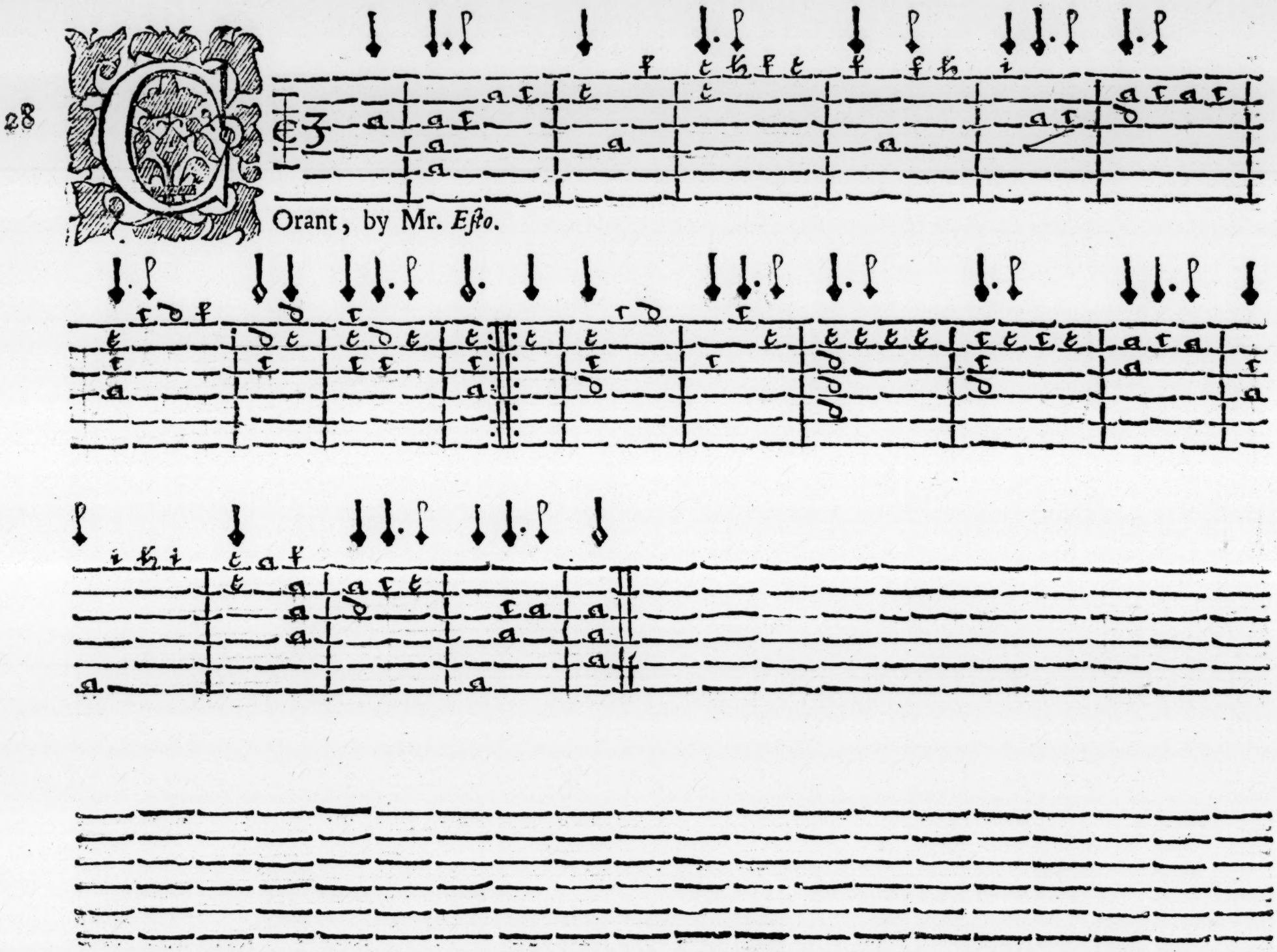
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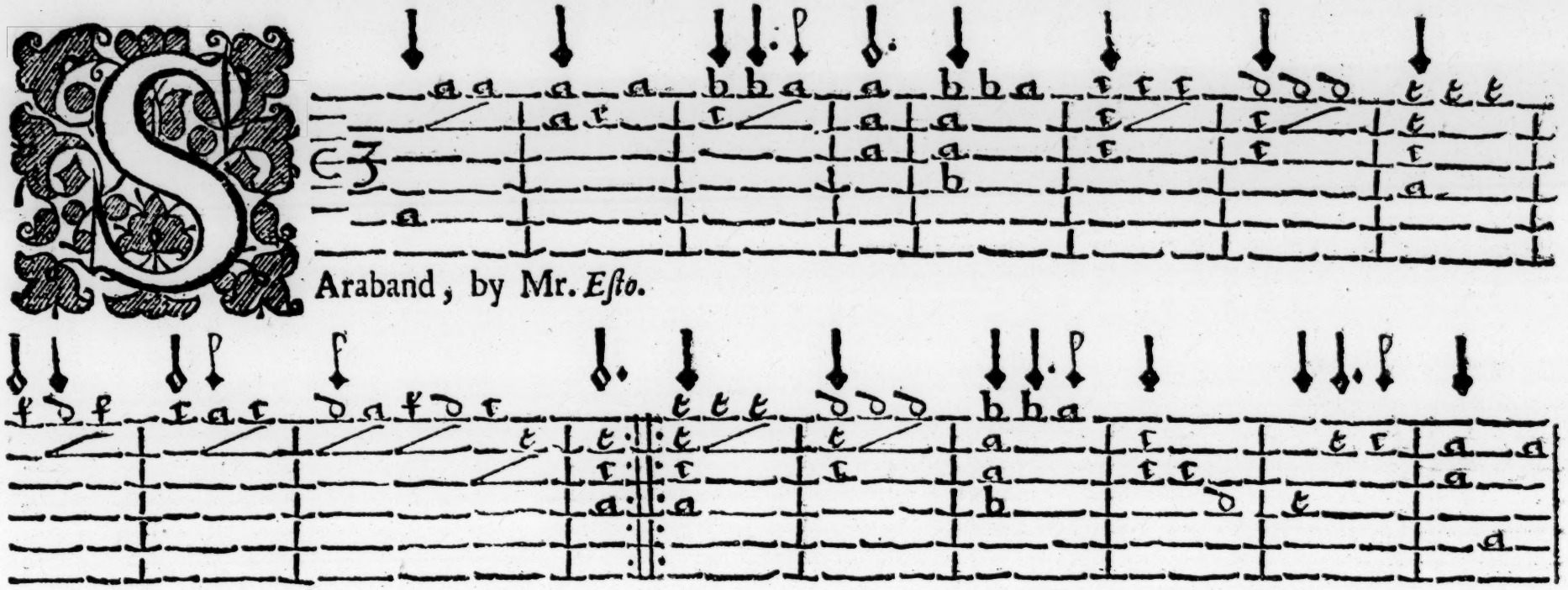

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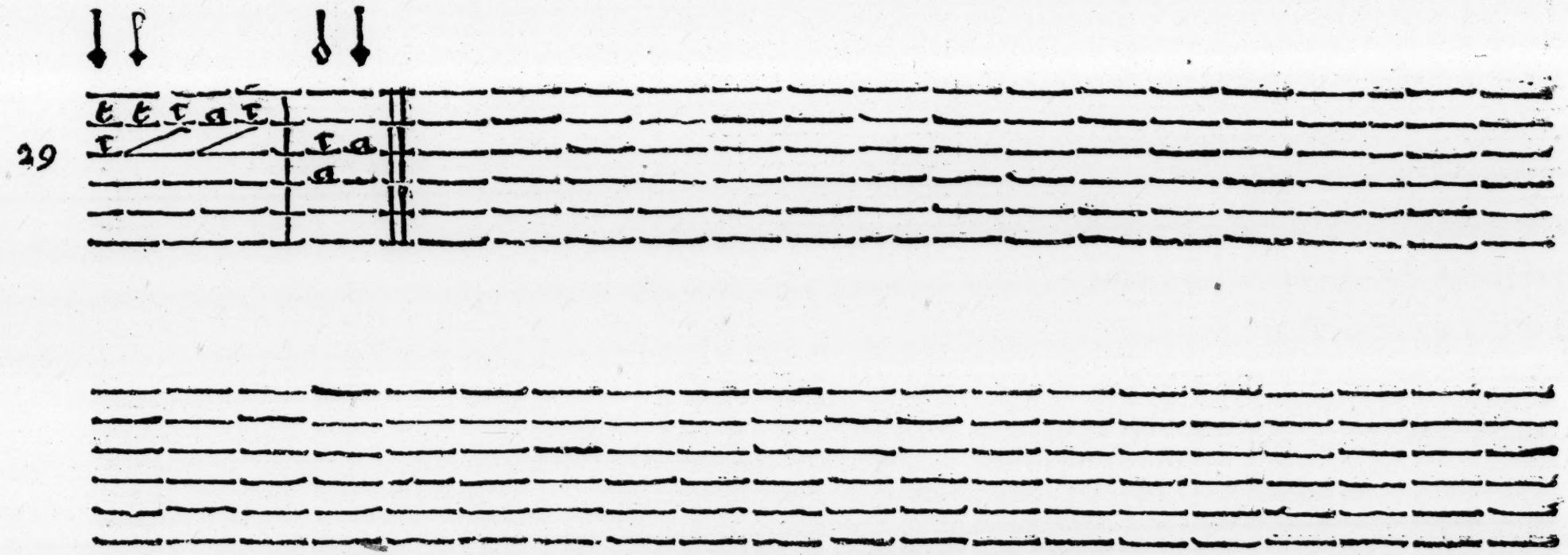

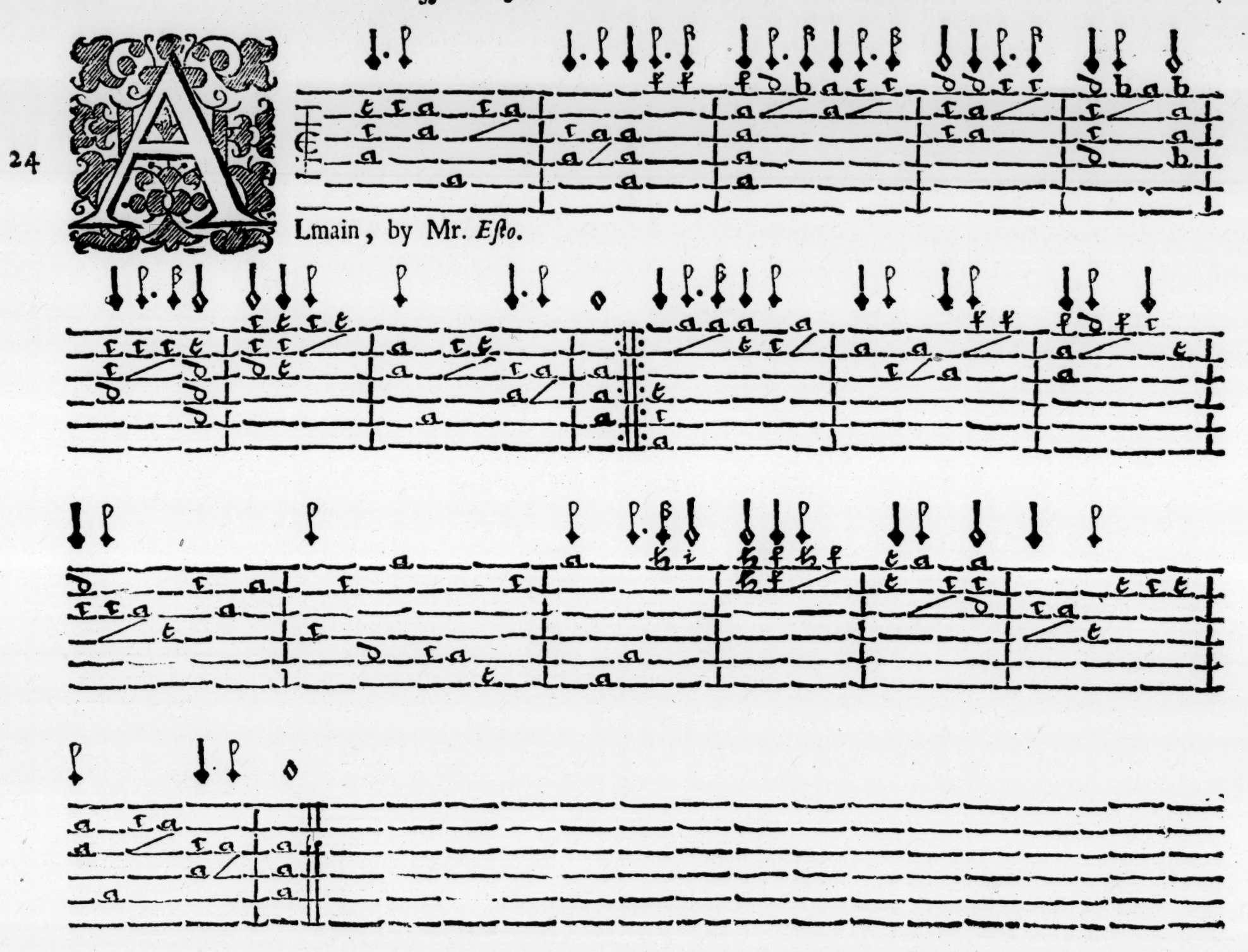
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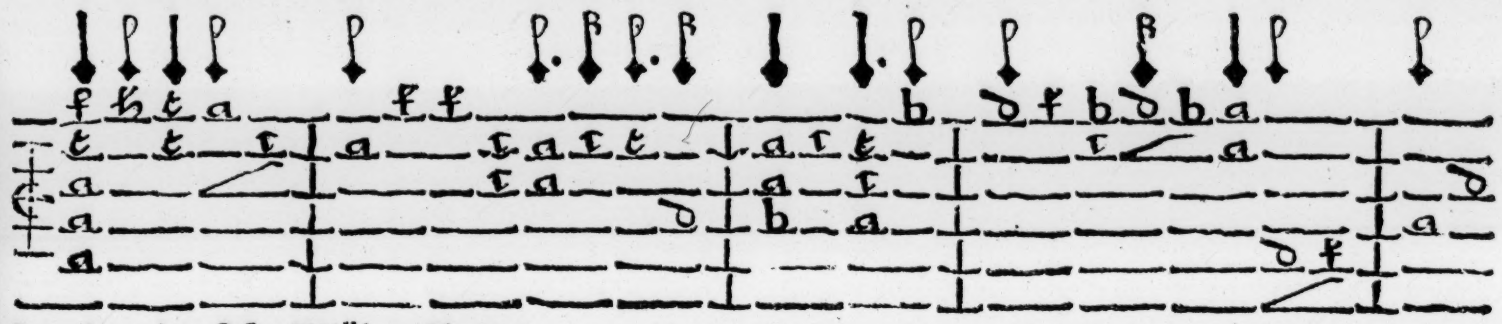
31



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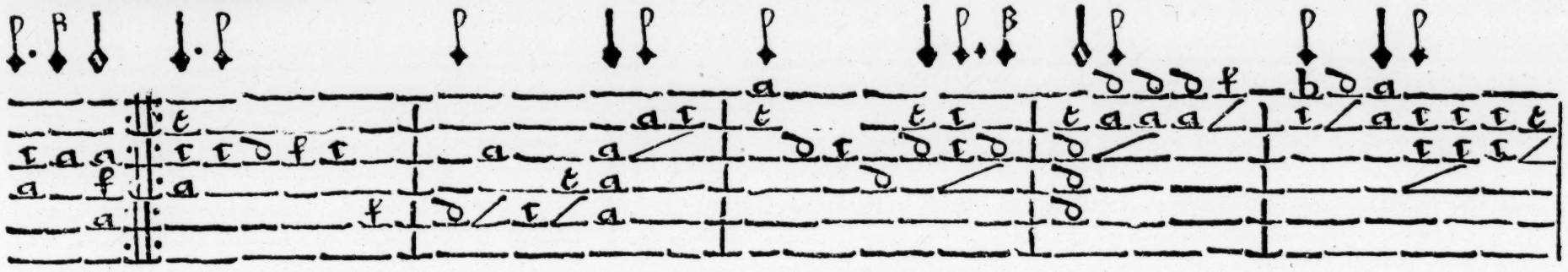

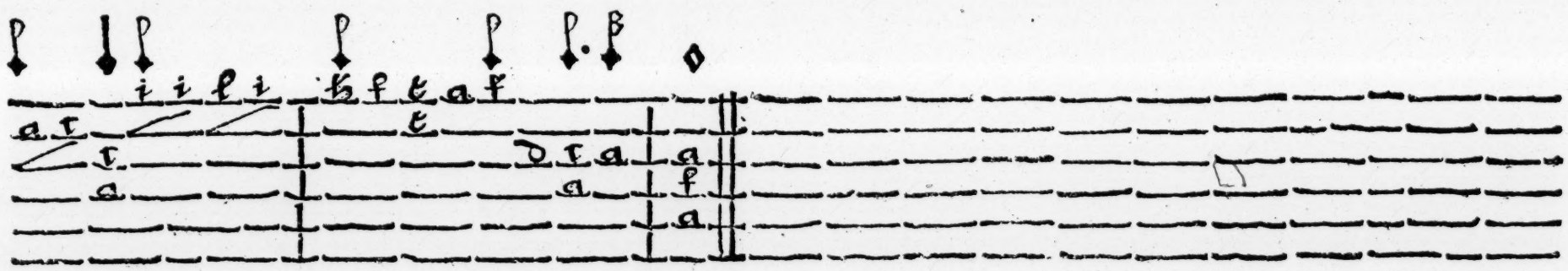

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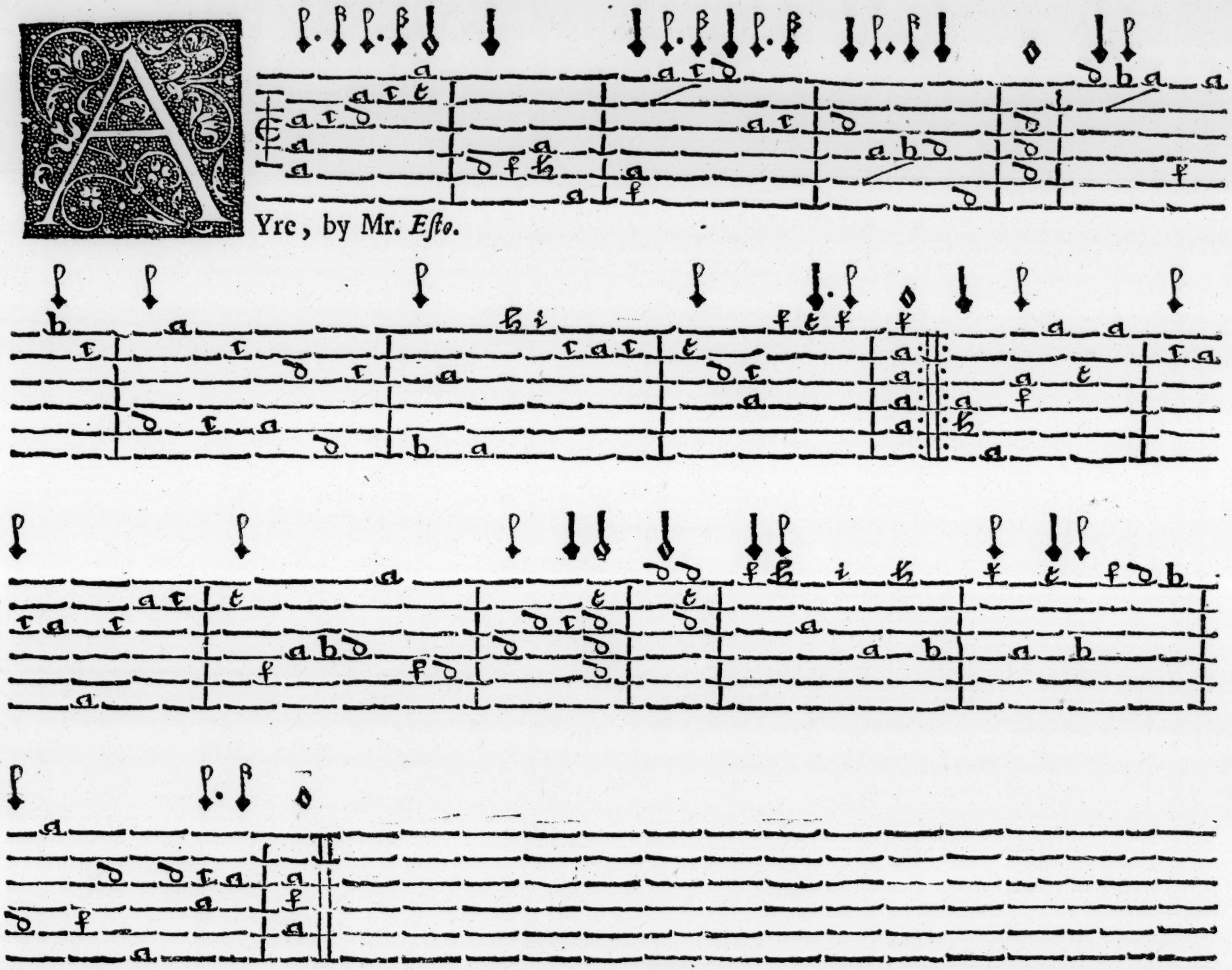
33

Yre, by Mr. *Esto.*



34

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35

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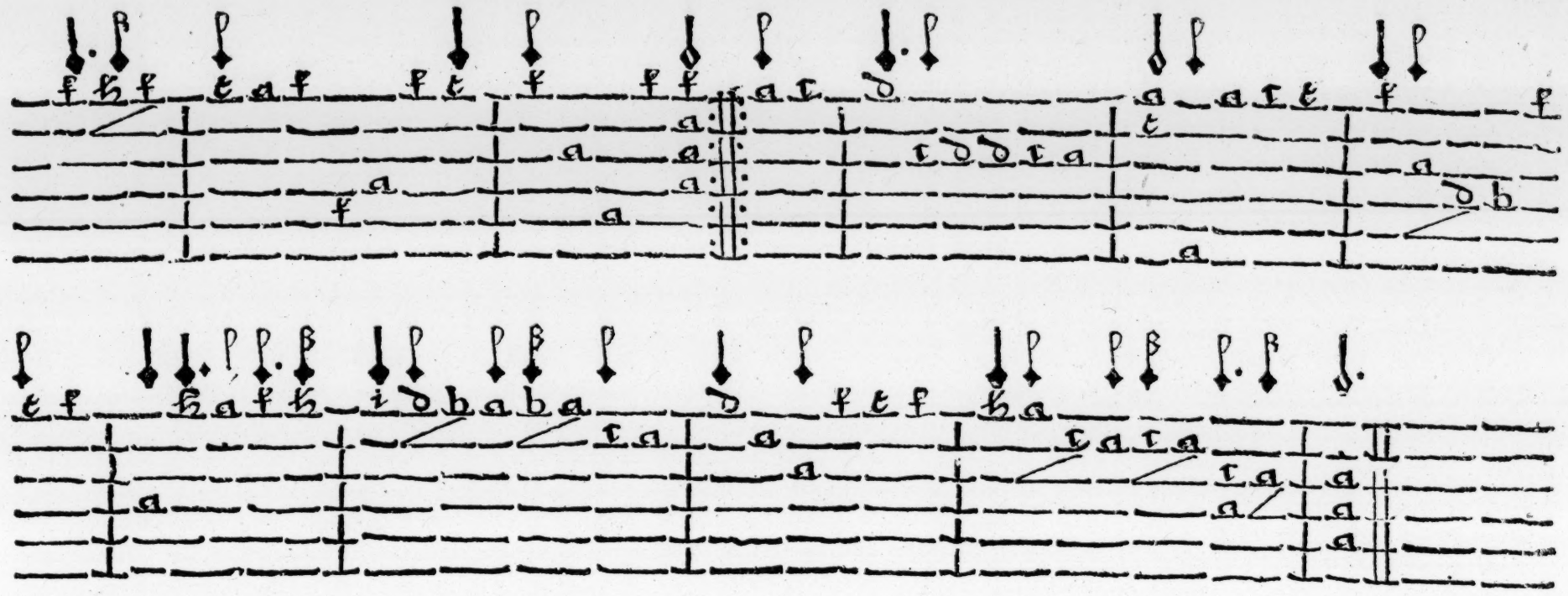

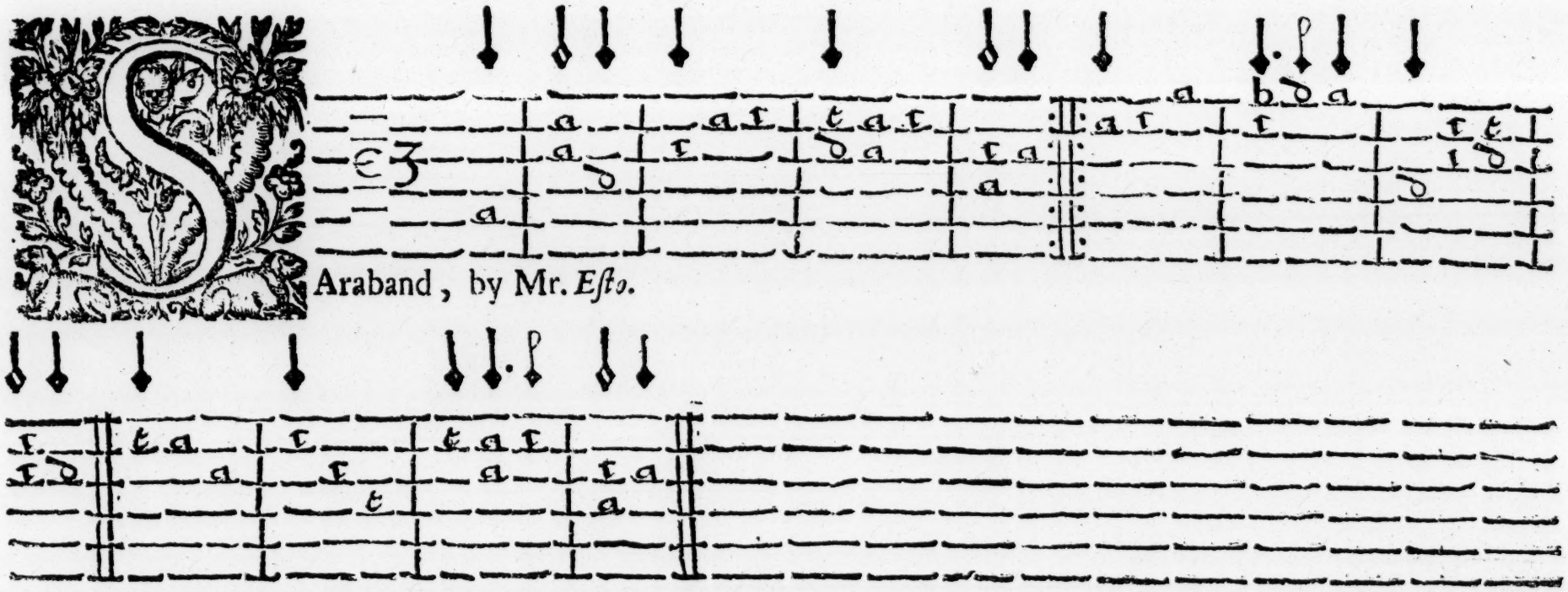

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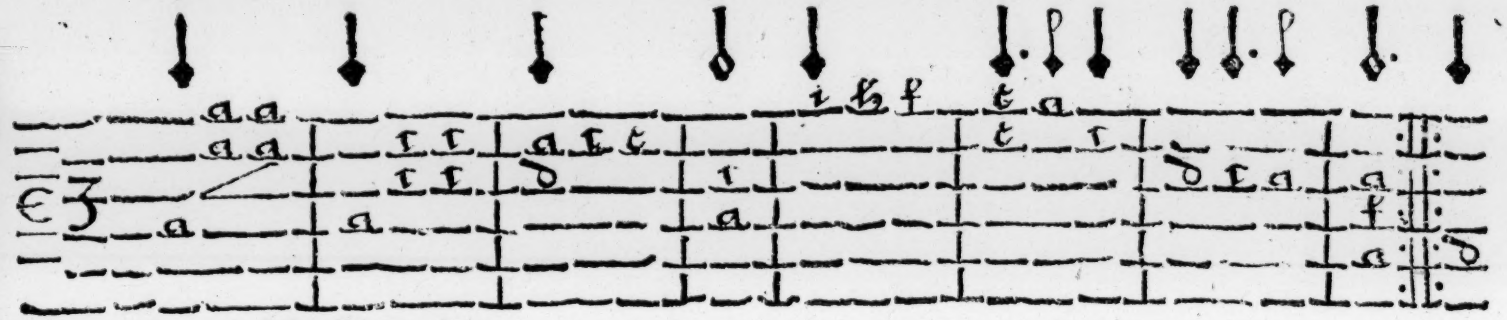
37



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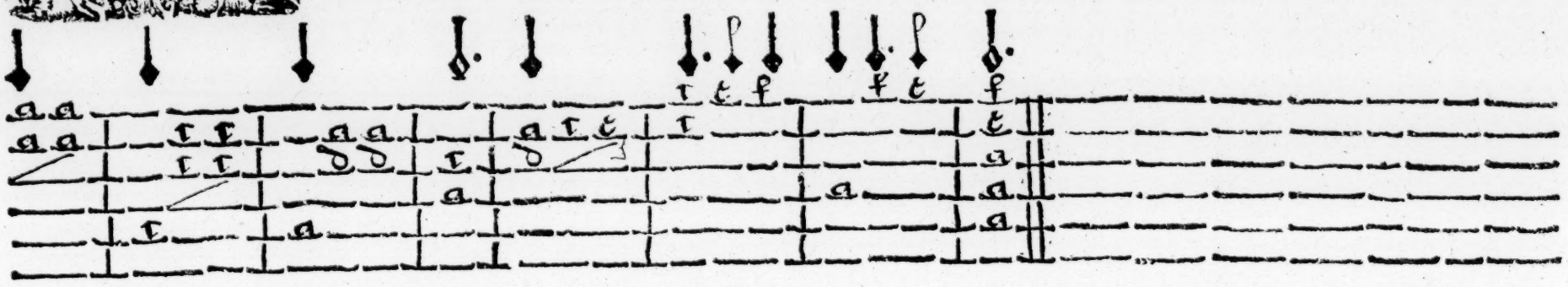

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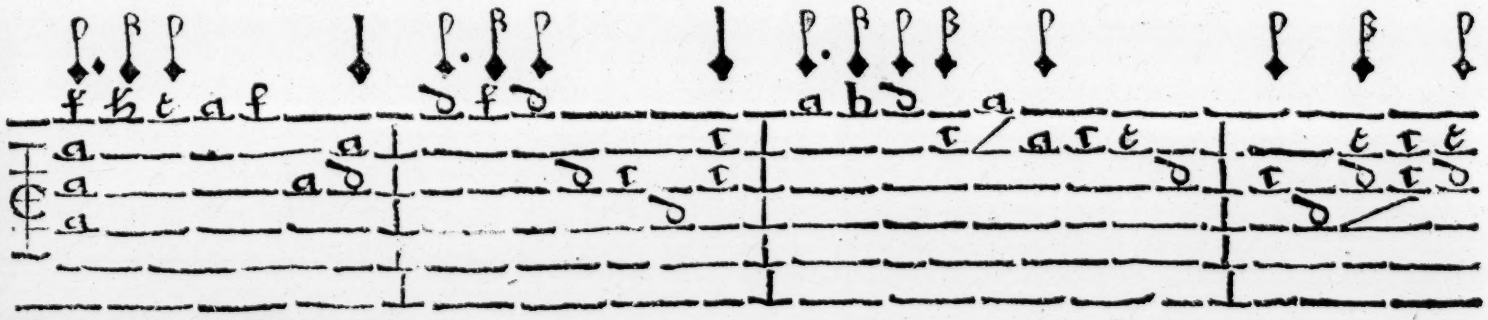

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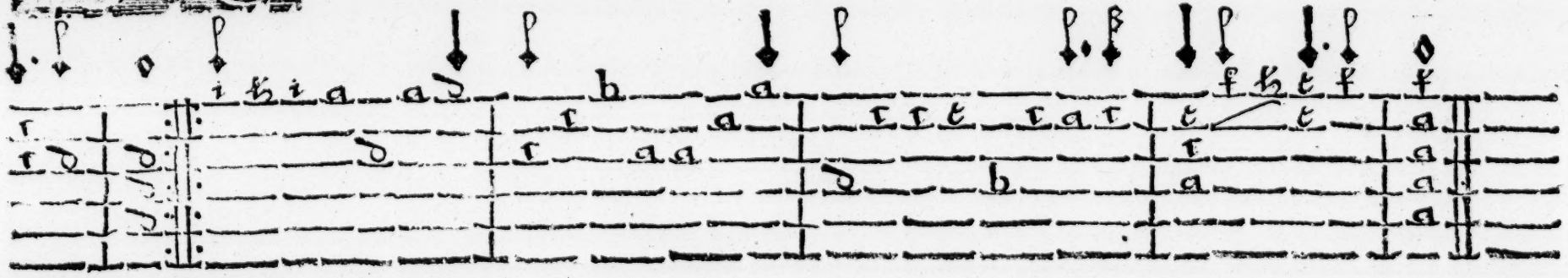

39

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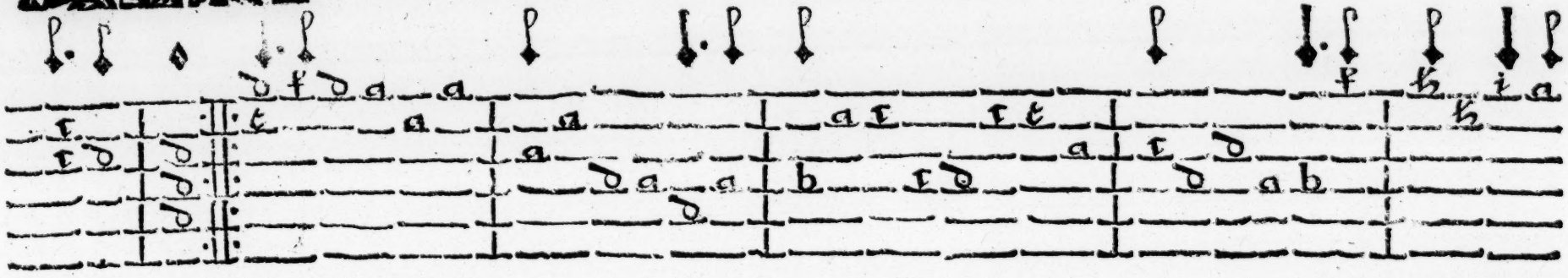

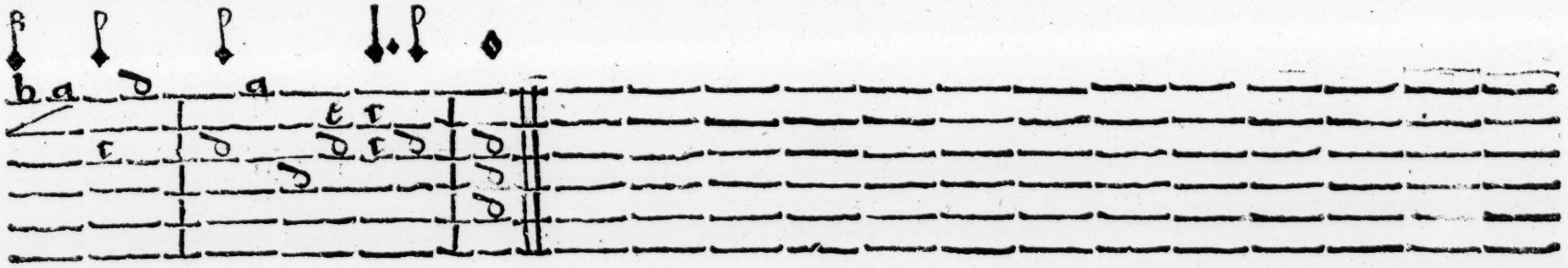

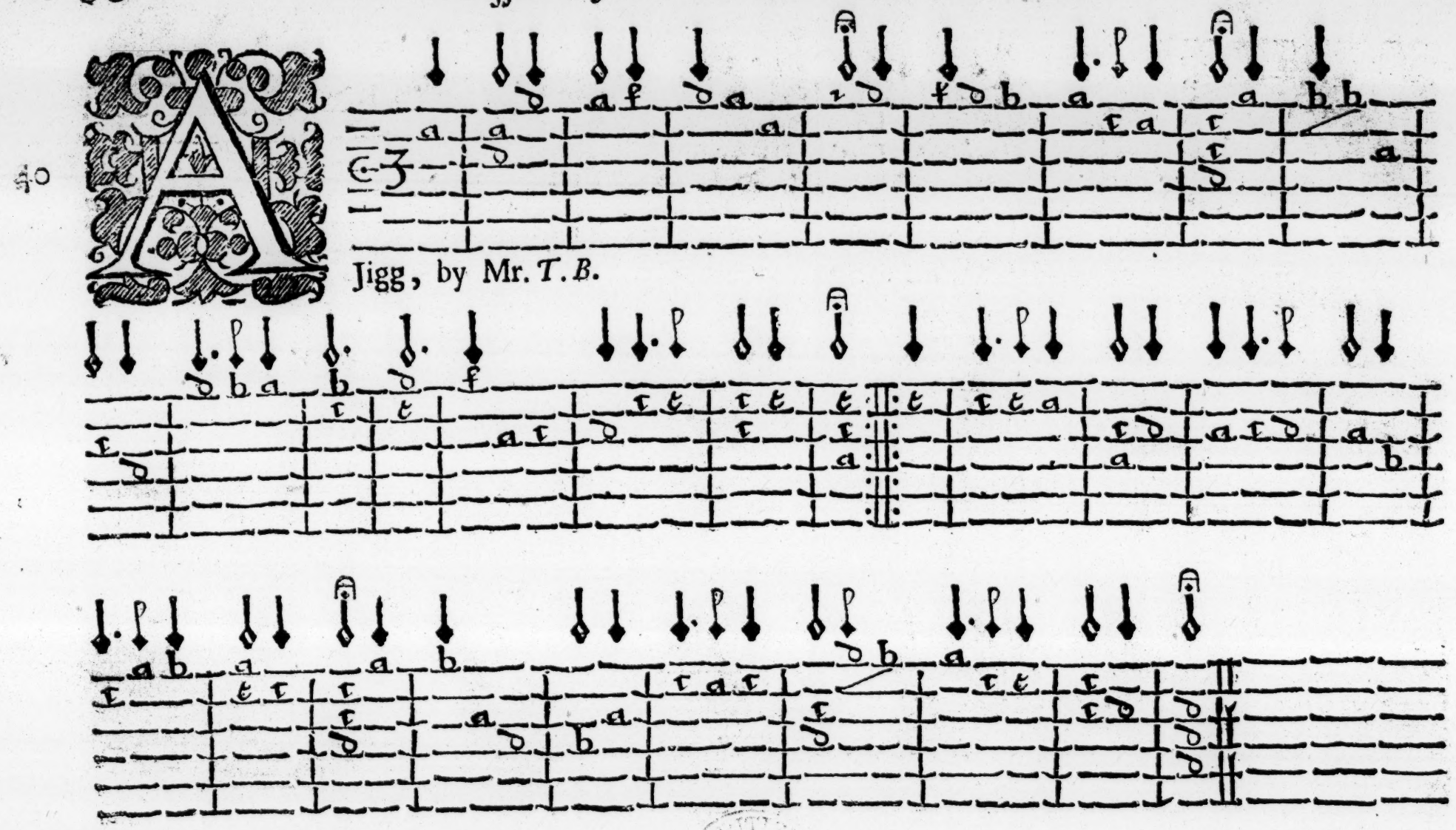

FINIS.